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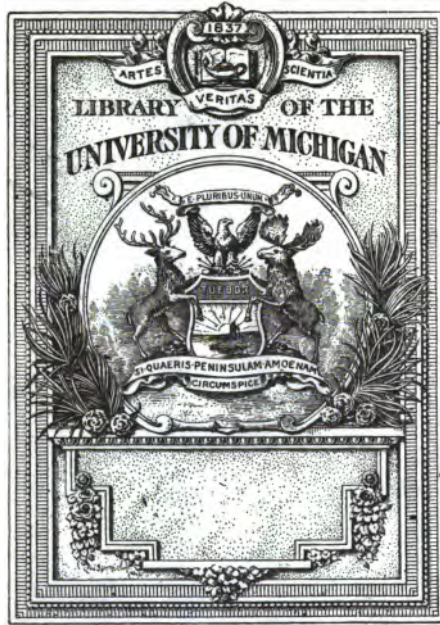
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HOW TO GESTURE





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CHRIST AND THE DOCTORS.
A Study in Earnestness.

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How to Gesture

BY

EDWARD AMHERST OTT

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AUTHOR OF "HOW TO USE THE VOICE IN READING AND SPEAKING"

Revised and Illustrated Edition

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PREFACE

THIS book is designed to help those who wish simply to become good speakers, as well as ambitious students of oratory. While not written for the theorist, the author believes it to be scientific. It goes only so far into the ideal in oratory as is consistent with utility. It employs the method of teaching gesture by using symbols with typical sentences, a method whose usefulness has been amply demonstrated by its many successes.

The author does not claim originality. The method is used by many teachers East and West. One feature, however, should particularly commend it,—the practice work employs quotations so familiar that every one will recognize them and all should memorize them. Thus the student acquires, apparently without effort, hundreds of maxims, apt ideas well put; and, better still, he comes under the reflex influence of the many good thoughts well expressed. This feature alone, simply by imparting a certain facility in smoothness of phrase, should render the work invaluable to every interested student of the art of public speaking.

E. A. O.

CHICAGO, ILLINOIS,
September 1, 1902.

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INTRODUCTION

THIS book does not aim at presenting a philosophy of expression. Its design is, by a method of practice, to teach how to gesture. The method involved has grown out of studies founded on the expression of the emotions of men and animals as illustrated by the most successful scientists and artists. It is thus really a book on bodily expression.

Gesture is a term which, in its widest sense, covers all of the bodily movements by which man expresses thought and emotion. Distinction has been made between gesture and facial expression. The latter is not touched upon in this text. Gymnastic drills also are omitted from the discussion.

Physical culture should help the student materially in his work of expression. The two studies should correlate; yet it would be better, perhaps, if physical culture drills that do not lead to expression, were not allowed in our school gymnasiums. However, all purely physical culture drills are omitted from our text, and the student must get them either from his teacher or from handbooks on the subject.

It does not seem best to formulate a theory of acting or of oratory, but to embody our method in the drills

laid down. If to satisfy the mind, a student is desirous of having a philosophic basis for his work, he may read to advantage Darwin's book, *The Expression of the Emotions of Men and Animals*, and kindred books. The best advice, however, that can be given to one really ambitious to appear well upon the platform, who desires to make useful and effective gestures, is to practice much and theorize little. The anxious theorist rarely speaks well. An art cannot be read; it must be experienced; it must be practiced. A man of the philosophic school is in the author's mind; he knows why a man winks, why a dog barks or wags its tail, but he was never known to make an effective speech. The world gives him no credit as an artist, nor should it. He studies the science of oratory, but does not practice its art. He is not a success as an orator.

Gesture is that subtle language which conveys impressions which words are powerless to express. Graceful and expressive motions are a delight in themselves. Who has not been thrilled by the pantomimic work of some consummate actor, who filled his dramatic pauses with motions so grand and effective that every hearer felt his touch and breathed his inspiration? An instrument so powerful should be understood. A mob has been hushed to awe by a single sweep of the arm. Wendell Phillips mastered the storm of Faneuil Hall by presenting his palm. A look, a wave of the arm, and all was still; Boston was ready to listen. How was it done? Learn.

The student needs, most of all, guidance for developing his own powers, — prescribed practice, — practice toward definite ends. Only disappointment will follow a system of practice not prescribed under the laws of an intelligent method.

Impression and Expression

As every gesture is but the muscular response to some activity of the mind, it will readily be understood that every drill prescribed in the book should be executed with mental and moral sympathy, or the practice will result in artificiality and affectation. The lessons from the text must be given life from the spirit of the student. Every motion should be subordinated to its purpose.

Imitation. Individuality

“True expression must ever begin with the study of ideas and the awakening of emotion.” However, the awakening of emotion sometimes comes before ideas, and whether thought or emotion comes first has not yet been determined. Certain passions certainly lead to certain gestures, and eventually to certain thoughts. Again, certain thoughts lead to passion and to action. When will we learn that thought and emotion in expression are a unit?

We have assumed that the student has a mind and has already done some thinking; that he knows the feelings of gladness and sadness, anger and kindness.

In other words, he is not to move for the first time. He has been making gestures for years; but, by a process of practice, he is to perfect his manner of expression. He is to deepen his emotions, beautify his actions, enlarge upon his individuality.

If, in the practice of any lesson, the teacher is imitated to an extent which means the disregarding of the student's own personality, a serious mistake is made. But the mannerisms of the student cannot be retained if he would improve. Is a student's gesture awkward, or his manner halting? the awkwardness must be overcome, else grace and ease cannot be acquired. Then fear imitation, and avoid it most when it cramps individuality. Individuality is to be commended, but only when it is graceful, rugged, strong, beautiful, worthy.

Suggestion to Pupils and Teachers

Practice all the gestures with varying breadth or sweep to express the degrees of intensity. Adapt the important lines to a parlor, then to a large auditorium. Also practice the model sentences both while standing and while sitting.

"Be enthusiastic."

CHAPTER I

Exhortation

THE study of expression cannot be pursued in a careless or indifferent manner. It is only when the whole man is aroused that the imagination does its best work and the muscles respond to the impulses of the heart and of the brain. It is necessary, therefore, in all the work to be thoroughly alert, gloriously alive. After a thorough rest, one should be able to do good work. If the temperament of a student is at all lethargic, a brisk run or walk, or a series of gymnastic drills will be a good preliminary to an hour's practice in gesture.

There should be no lack of enthusiasm in such an interesting work. There are two distinct purposes that may constantly be kept before the mind : first, to realize one's best self in expression ; second, to study the principles of expression as revealed in the actions of people we meet.

Special lessons for the study of habits and movements will be given in the text, but here we simply make the general statement that the student should ever observe the manner in which people do their work, and how far the work expresses the emotions and character of the

individual. All of the observations should be made with a minuteness that shall make them of service. The student should be particularly careful to note the characteristics of strong men and women as indicated by their movements: how they enter a room and leave it; even how they turn the pages of a book. The decision and firmness with which the acts of intense people are performed are in themselves a lesson.

Inasmuch as the intensity of every action but expresses the life that is back of it, there must constantly be a reserve force, a good supply of energy upon which to draw. Hence the following advice: live a hygienic life, eat good food, seek comfortable environments, let rest be undisturbed. Nervousness must be wholly eliminated. To do this the student must learn to rest well, to reserve the force, to control the nerves. It is necessary to store the energy through self-control in order that the voice may vibrate with vigor. With a good supply of vital force it will be possible to avoid speaking mechanically. Careless speaking, talking without aim, robs the personality of dignity and the voice of its magnetism. Having good vitality, there should also be definiteness of purpose. Without definiteness of purpose the gestures will be lacking in character.

Moral Purpose and Affectation

As there is always some affectation and artificiality in the world, and since even the elocutionist is not always

exempt, it is appropriate to say that the study of gesture will not lead to artificiality, but that affectation will destroy the most beautifully conceived gesture. Affectation is a condition of the mind and heart which reflects itself in the body. None of the drills in this book should be practiced in a mechanical manner. The student will need to make every word of the drill sentences, as well as the spirit back of the words, his own. He must not simply remember the words, he must realize them. His voice will not express what it should unless he realizes within himself the truth of every sentence he uses.

There is indeed a beautiful work before the student, — to train the body in definite directions, to make it the *servant* of the brain instead of the *master*. The human form, uncramped by habit, or dress, or sin, is magnificent. See the beautiful curves, the elastic muscles, the fine action, when the body is instinct with holy life! The marble statue is wonderful too, but it is inanimate. We want life. Expression is the sign of life. The character of one determines the form of the other. Our aim must be to build up worthy characters, and then demand that our bodies truly represent us.

The body plainly expresses three different phases of the man: mind, emotion, and force. In the present work we shall aim to teach the mental and emotive manifestations, and to these add force.

Mental Manifestations

The mental manifestations or gestures are those which portray thought, locate objects, and paint pictures for the imagination. They are used most frequently in descriptions and in general speech-making. We sometimes call them oratorical gestures.

Emotive Manifestations

The emotive gestures or manifestations reveal the physical and moral conditions. As they express emotion of all kinds, they are as various in shade and tint as the lights that burn and die in the heart of man; and as they express the moral and physical condition only, they are not necessarily directed by the thought. The contracting of the eyebrows in facial expression would be an example. The trembling of the hand in passion or the striking of a blow indicate something of the emotion or excitement, and yet would not express the thought causing the emotion. These gestures show the inward man. The orator who can artistically combine and use both the mental and emotive gestures is most powerful. He who draws the picture and stimulates sympathy for it by showing the effect it produces on himself, is an artist indeed.

Note to Teachers.—The teacher must understand that all emotion feeds upon blood circulation. It is absolutely impossible to get good action work from a class that is not thoroughly awake.

Each day before undertaking even the "life studies," referred to later, the entire class should be given a series of physical exercises to stimulate the life forces. This requirement is absolutely vital, and should therefore never be omitted. It is more essential to have the class enthusiastic than for the teacher to waste energy and enthusiasm for the class.

"Observe life while living your life."

CHAPTER II

Beginnings

It will be necessary for the student who has not had some opportunity of looking upon beautiful statuary and fine paintings, and who has not been observant while mingling with people, to notice very carefully and constantly the movements of people in order to make the following chapters of real service to him. A part of each day may profitably be spent in watching the labors of different classes of people, noticing the difference of expression in face and body. Notice the minute, careful action of the manufacturing jeweler as compared with the cruder labor of the ordinary workshop. The workman's method is the expression of his character. The reluctant spirit or the bright gladness with which he finishes a task is indicative of his mental attitude. It would be impossible to teach the art of gesture to a student who cannot see character manifested by the movements of the people about him. This practice of observing men in action and repose should become a habit at once, or the following lessons will lose much of their value.

The student is to use his body as a means of expres-

sion. Movement is language; motions speak. The voice tells something of the condition of the mind, but the hand-pressure, the look, the expressive action, mean quite as much. We take up in detail and in the following order our study of the body in expression :—

- | | | |
|------------------|--------------|---------------|
| 1. The Body as a | 3. The Arms. | 4. Head. |
| Whole. | (a) Elbows. | 5. Shoulders. |
| 2. The Legs. | (b) Hands. | 6. Chest. |
| (a) Knees. | (c) Fingers. | 7. Hips. |
| (b) Feet. | | |

All the members of the body as given in the above outline are brought into service, and although all but one of them may be inactive, the other members may be quite as expressive in their repose; an attitude may enforce what the hand is saying. Extreme care must be taken always to have all action graceful and appropriate; the attitude strong, but easy. It will not be difficult to learn what to do, but art consists in doing things well, without crudeness, and without artificiality. In all the work there must be a sincerity and an earnestness which will warrant every action.

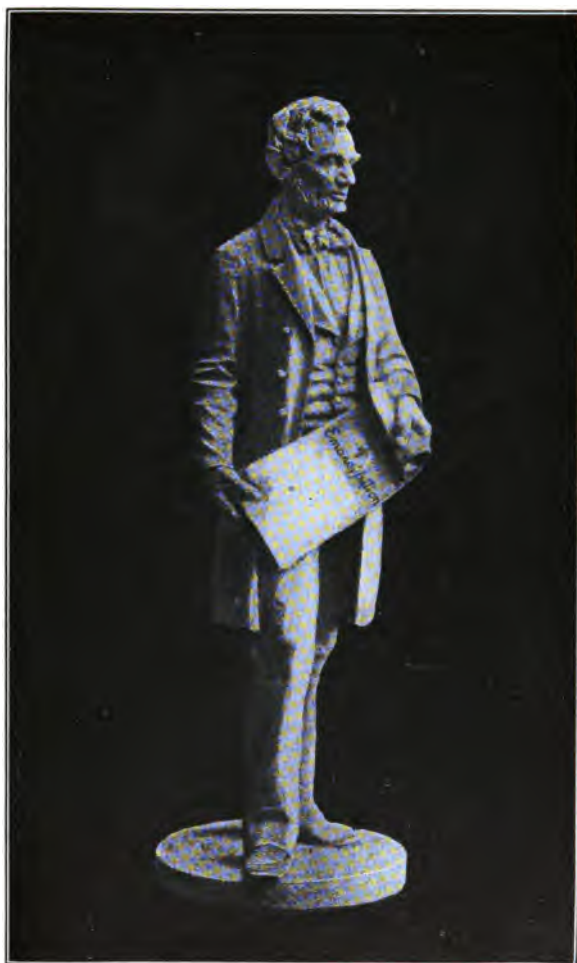
"Not what a man does, but what he is."

CHAPTER III

Presence

PRESENCE is defined as the united personal qualities of an individual as revealed by his general bearing. The appearance of the body taken as a unit is always significant. General bearing is more eloquent than any movement. It tells more of temperament and character. For that reason much of an orator's power depends on his presence. To manage well the body as a whole is the first desideratum. Hence, before learning the more particular uses of hands, feet, shoulders, and head, in gesture, we must consider the movements of the body as a whole. The man of strong character impresses us first of all and most by his presence. He may offend our taste by some movement; but he is ever a man who stands like one.

The student of oratory must learn to stand easily, without motion and without stiffness. A good practice is to speak for several minutes without moving hands or feet. After this can be done easily, the student is ready for the movements that are to follow.



ABRAHAM LINCOLN.

8 (a)

Note the Poise and Dignity of this Statue.

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.. ..
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Life Study

Walking upon the street, the student should try so far as possible to locate in the social and intellectual scale the people he meets, and verify his inferences when possible by later observations. In class work each student will be required to give written descriptions of characters studied; and when marked or striking types are presented, the student will impersonate the "study" before the class. This work is very interesting and valuable.

Dress

It goes without saying that presence, or general appearance, is very largely affected by dress. The sweeping robes of the Roman orator signified no more in the days of Cicero than appropriate dress does to-day. True, Cicero had the advantage; yet the rank and dignity of taste and good judgment is manifested in dress to-day as in the days of Demosthenes in Athens and of the Forum in Rome. Dress with a gentleman is a much simpler matter than with women. A man has simply to consult a sensible tailor, and the thing is accomplished. Women have more difficulty—and more opportunity. The pictures that have been published of our famous

PICTURE STUDY. — Whenever reference is made in the text to pictures, the student is expected to discern the application of the principles of the lesson under discussion as revealed by the figures in the plates. A hasty glance will not bring to the student the result the author has in mind.

PICTURE STUDY, pp. 8 (a), 10 (a), 36 (a), 44 (a), 68 (a).

actors, actresses, and lecturers, together with the different stage scenes, will give the student an opportunity to study the stage presence, as well as the stage settings and dress, of those whose work has been approved by the public.

Forward Movements of the Body

PRINCIPLE: The body comes forward and is drawn up in expressing earnestness or excitement. The degree of movement is determined by the cause of the excitement, and by the observer's interest.

We give now model sentences to illustrate four degrees of movement.

1. Strong poise. Body erect, drawn up.

"This rock shall fly from its firm base as soon as I."

2. Interest. Body slightly forward.

"What! Did Cæsar swoon?"

3. Excitement, with pleasure. Body well forward and up.

"Ah! here they are." (Gladly.)

4. Enthusiasm. Extreme advance.

"Forward, forward let us range,

Let the great world spin forever down the ringing grooves of change."

Backward Movements

After every walk down the stage toward an audience, it will be necessary for the orator to work his way up

PICTURE STUDY. — Locate in pictures figures illustrative of the different degrees. See pp. 26 (a), 60 (a), 84 (a).



CHRISTOPHER COLUMBUS BEFORE THE COURT OF ISABELLA.
A Study of Grouping and Poise.

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the stage again, that is, toward the back, in order that he may have stage room for his work. These technical movements have no dramatic significance, and are accomplished usually by turning to the people at the sides of the room and while rendering some unimportant line, where a slow and gradual movement up the stage would be unnoticed. These movements toward the back of the stage must not be confounded with the ones that are given below.

The emotions which throw the body backward are fear, horror, defiance, and all shades of these. The word *back*, as used in this connection, does not mean up the stage. It means back from the object or situation which inspires the emotion.

Caution. — The judgment of the student must determine how extreme the movement of the body may become and still not violate the laws of good taste. He must remember never, never to overdo.

Model sentences to illustrate backward movements of the body follow : —

1. Disdain.

“I, to herd with narrow foreheads, vacant of our glorious gains,
Like a beast with lower pleasures, like a beast with lower pains !”

2. Defiance.

“Go, show your slaves how choleric you are !”

3. Fear.

“Art thou some god, some angel, or some devil ?”

4. Depression.

“Why should I struggle on ?”

Suggestions. — 1. Practice each sentence many times carefully, and while imagining circumstances natural to the sentiment.

2. Let the student add his own examples under each exercise, and practice these as well as the ones given.

Note to Teachers. — Embarrassment, fear, and a feeling of inferiority are the greatest hindrances to good expression. These should therefore be eliminated as soon as possible. Tact in the handling of a class, asking several students to take the platform at one time, mingling the most confident with the most diffident students, is a good method by which to overcome these hindrances. A group of students taking the platform in this way may then be seated on the stage and asked to do individual work, or the entire group asked to exchange seats and thus become familiar with the stage and being upon it and talking to the class. The addressing of an audience later will become an easy task. The ends to be attained are tabulated below, and the student's attention may well be called to these ends as worthy of his ambition.

Ends to be Attained

1. The overcoming of stiffness in standing or sitting before an audience.
2. Familiarity with the platform.
3. The elimination of embarrassment on the one hand and of overconfidence on the other.
4. A careful training of the eye in the study of expression from life, and from picture study.

"Stand right and look right."

CHAPTER IV

Legs and Feet

As the strength of a building depends upon its foundation, so the carriage of the body depends upon the strength and firmness of the legs and feet. The old sculptors were as careful in determining the correct placing of a foot or the proper slant of a leg as in working out the expression of a face. See the fine balance in the engraving on p. 18 (*a*), and note how far the expression of the figures depends on the placing of the feet.

We judge men, somewhat, by their walk and by their manner of standing. The very position of the feet predisposes us to think either well or ill of a man. How much do weak knees detract from his power and dignity!

As a rule, all movements of the feet should be firm and definite. Many speakers step from side to side, forward and backward, without reason. These unnecessary movements should be avoided. The student should also be cautioned against standing on the side of one of the feet, or rising either on the toes or on the heels. The rule is to have both feet on the floor in all attitudes.

Rules and Observations

Before practicing the examples that follow, the student should understand a few simple rules to apply at all times when he is not acting or impersonating.

In large gestures advance the right foot while using the right hand in front of the body, and the left foot while using the left hand. When the action is small, it does not matter which foot is advanced in the use of either hand.

Rules for Position

A. SPEAKER'S POSITION.

1. Stand with one foot advanced sufficiently to give the body a firm foundation, the larger part of the body's weight being on the retired foot.

2. All of the positions of the feet should appear easy to the observer and actually be comfortable to the speaker.

3. In sitting, both feet should be kept on the floor, but the position must not become strained or affected.

4. The position of the feet looks strained and boorish if the toes point in the same direction.

5. Never stand as if weak-kneed.

Note. — The above rules apply not only to class-room and platform work, but to everyday life as well.

B. CHANGE OF POSITION. — The student may sometimes wish to turn to the side to address his audience.

To change gracefully in the speaker's position, let him turn the heel of the advanced foot outward, at the same time shifting the weight of the body to that foot; then let him turn the heel of the other foot inward until he has the correct speaker's position. If, as the student stood at first, facing the audience, the weight was on the right foot, retired, he will now find himself facing to the right; if the weight was on the left, he will be facing left.

When facing the audience directly, to change the weight from one foot to the other, a speaker should take a short step either forward or backward.

Observation Lesson

Each student will bring to the class a written report of the observations of feet and leg positions made during the time allotted to this work by the teacher and will illustrate, upon the platform, the different positions observed. The eccentric or the peculiar should not take up too much attention in these observation lessons. Aim to profit by the graceful and the correct rather than by the faulty.

Illustrations of the Attitudes of the Legs

Below is a chart of some feet and leg positions. The lesson involved in these examples will be suggestive, not final. In taking the examples the student should walk into them; that is, walk down or up the stage and stop

in the manner indicated. So far as possible, the walk should partake of the character of the attitude to be taken. This idea, however, will be elaborated later in the text.

1. Weight on Both Legs. Heels Together. "Inferiority," also Military Position.	2. Weight on Both Legs Spread Apart Laterally. "Weakness" also "Drunkenness."	3. Weight on Both Legs. One Forward and the other Back. "Indecision."
4. Weight on Advanced Leg. Forward Knee Bent. "Excitement."	5. Weight on Advanced Leg. Forward Knee Stiff. "Earnestness."	6. Weight on Advanced Leg in a Lateral Direction. "Rest."
7. Weight on Retired Leg. Both Knees Stiff. "Defiance."	8. Weight on Retired Leg. Retired Knee Stiff, Advanced Knee Slightly Bent. "Refinement." "Dispassionate Address."	9. Weight on Retired Leg. Retired Knee Bent. "Depression."

Exercises Illustrating the Attitudes of the Legs

1. Inferiority, Respect, Reverence.

"Bless you, my lord, for that one smile."

2. Vertigo, Drunkenness, Boorishness.

(a) "Mr. Speaker, where was I at?"

(b) "Everything is moving round — trees, houses, people."

(c) "I am just as good as any man here, if I do say so."

3. Indecision, Deliberation.

- (a) "To be, or not to be."
- (b) "Well, we shall see."

4. Excitement.

- (a) "Up the hillside, down the glen,
Rouse the sleeping citizen!"
- (b) "The U.S. is ahead!"

5. Earnestness, Ardor.

- (a) "Sleep not another night in Paris. Go!"
- (b) "In one moment there did pass into this withered frame
the might of France."

6. Rest.

- (a) "God gives quietness at last."
- (b) "Rest is sweet after strife."

7. Defiance.

- (a) "Shall I be frightened when a madman stares?"
- (b) "I, an itching palm?"

8. Self-respect, Refinement.

"Hear me for my cause; and be silent that you may hear."

9. Despondency, Prostration.

"There is no creature loves me, and if I die no soul shall pity me."

Original Work for the Student

Make an extemporaneous speech on the position of the feet and legs, and illustrate by observations made from life.

PICTURE STUDY.—Study the feet positions in the pictures on pp. 8 (a), 18 (a), 36 (a), 60 (a).

*"Do not saw the air too much with your hands,
but use all gently."*

CHAPTER V

The Arms and Hands as a Unit

IF Chapters III. and IV. have not been well learned, the practice of gestures with the hands can bring only disappointment. A graceful movement of the arm is lost if the body is stiff and the feet do not sympathize with the action of the arm. It will be understood, then, that while studying and practicing the gesture lessons which follow, the action of the entire body is to be in unity, else the gesture will have no grace or expressive value.

Grace is usually understood to mean beauty of action. Its constituent elements are ease, freedom, strength, and correct lines of movement. Beauty of form and grace of action lend a charm to all public speech and to conversation as well.

Symbols

In order to indicate the place of a gesture, and the direction, it is necessary to use some arbitrary markings in a text-book. The ones given here are convenient, but others might be used just as well. These symbols should be memorized and well understood, or confusion will be sure to arise as the study proceeds.

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THE QUARREL.
A Lesson in Feet Position.

Mr. U

The symbols are placed under the word where the gesture comes. The student must decide for himself where it should begin.

Dictionary of Symbols

E . . .	Elevated	O . . .	Oblique
H . . .	Horizontal	S . . .	Side
D . . .	Downward	B . . .	Back
F . . .	Front		

Manner of Presenting Palm

p	Prone.	Palm down
s	Supine.	Palm up
n	Inward.	Toward the body
o	Outward	
v	Vertical	

General Terms

C	Clenched hand
I	Index
Imp . . .	Impulse
St . . .	Stroke
Rep . . .	Repeat or repetition

Note.—When two letters are tied by a dash (E—D, or F—S), it indicates the wave or sweep from the position indicated by the first letter to the position indicated by the second letter. When the dash precedes the symbol, it indicates a long preparation. (See Chapter XIV.)

EXPLANATION AND USES OF SYMBOLS

The Three Altitudes or Zones

1. ELEVATED. — On this plane we place the good, the exalted, the grand, dreams, visions, and superstitions.

Note. — The student must remember that although the word elevated is intended to refer to the zone above the shoulders, it does not mean that the arm is extended upward at its full length. It simply means that the hand in its final sweep is upward. If the gesture, for instance, were made while the speaker is seated, or if for any other reason it needed to be very small and modest, the hand might not come above the shoulder line, and still you would call it in the elevated plane. Some judgment must be exercised with reference to all the other zones.

2. HORIZONTAL. — On this plane, level with the shoulder, we place all that is on our own level — geography, science, history.

3. DOWNWARD. — We put down all that is bad, worthless, mean, or beneath us.

The Four Transverse Positions

The four transverse positions made from a point directly in front of the body to a point just back of the line of the shoulder, are indicated as follows: —

1. FRONT. — Objects of direct address are usually immediately in front in one of the zones, E, H, or D, according to the nature of the object addressed. Things of vital importance are also placed in this longitude.

2. OBLIQUE. — We indicate things near us in fact or thought or interest, halfway between the front and side.

3. **SIDE.** — Things unimportant, foreign to our interest, or of general interest only, are referred to as at the side.

4. **BACK.** — Reference to things remote in time or space is made back of the shoulder line.

Note. — These four transverse positions are taken on all altitudes and with either hand. There are, then, twelve positions named. These positions blend more or less with one another; and yet, whenever position is vital, the distinction should be clearly made.

Character of a Gesture

We have defined gesture as any motion of the body used to express thought and feeling. The character of a gesture, then, may be as varied as the motions of the body; sometimes a little trembling of the hand, sometimes the stroke of the clenched fist, sometimes the long easy sweep of the arm, as in the description of landscapes, sometimes a gentle stopping, or, in emphatic gestures, a sudden stop of the hand when it is swiftly descending. In other words, a student is to be alert to the fact that he will never have learned all of gesture, and that there is no quick way to teach him the limit of variety. After all instruction by text and teacher is past, there will still be plenty of room for personal taste and individual judgment.

Divisions of the Gesture

Every gesture is divided into three parts — the preparation, the gesture proper, and the return. The gesture

proper the student will understand to be a stroke, a sweep, a sudden stopping, or whatever motion the line he is reading may require. It will also be remembered that the preparation and the return are sometimes quite as expressive as the gesture proper.

Rules

RULE 1. — Unless the pantomimic element is introduced, the gesture usually ends on the thought word. The excitement which leads to a gesture may manifest itself some time before real preparation is made, but the sweep ends with the last emphatic impulse of the voice.

RULE 2. — The preparation is usually made in an opposite direction from that which the gesture is to take.

Note. — The preparation for the gesture is similar to the lifting of a hand in the striking of a blow, or the placing of the hand above some object with the thought of taking it up. The preparation for the gesture is often more conspicuous and effective than the gesture itself. There should be as much variety in the preparation as there is variety in thought and emotion. There must be variety of strength, speed, and breadth, to give the preparation life. Sometimes the preparation for the gesture is simply an agitation out of which the gesture springs, and may begin long before the gesture is made. The agitation may continue through a number of sentences; but when the preparation is simply a lifting of the hand, it would be ridiculous thus to prolong it.

RULE 3. — Variety, appropriateness, and ease must always be considered.

Gestures of Reference

The expression "Gestures of Reference" will be understood if the following explanation is borne in mind. There are many times when the speaker's mind thinks of things as objective realities, but he does not wish to describe or locate them, although they stand out clearly in the mind. In such cases the mental processes are strong enough to demand a gesture, yet the eye neither follows nor precedes a gesture of reference, as it does all gestures in descriptive speaking.

An example may make the explanation clear. The gesture of direct address is made directly in front, H.F., whereas the direction of a gesture of direct address off the platform would be determined by circumstances. The person addressed might be above, or beside, or even behind, the person speaking, but in gestures of reference, in personification, in appeal, the position would always be made H.F.

The following twelve sentences are given as simple illustrations of the four different positions on the three different planes:—

Sentences illustrating the Planes and Positions

1. "What trade art *thou*?"
H.F.

Note.— The hand is always supine unless otherwise indicated.

2. "Why dost thou lead these *men* about the streets?"
H.O.

3. "What do you care for their *opinions*?"
H.S.

4. "Must we go back to *Greece* for a precedent?"
H.B.
5. "We praise thee, O *God!*"
E.F.
6. "Kindness is a *magnificent* thing."
E.O.
7. "We are such stuff as *dreams* are made of."
E.S.
8. "Hunt half a day for a *forgotten* dream."
E.B.
9. "Laziness is a viper that *frights* us from the path of our ambition."
D.F.
10. "Great men, too, lie where they *fall*."
D.O.
11. "Man yields to custom as he bows to *fate*."
—D.S.

Note.—The hand is drawn up slowly and strongly from the beginning of the sentence and then takes the line of gesture, ending on "*fate*."

12. "A wrong cannot be sacred because it is an *old wrong*."
D.B.

Note.—Write or select ten sentences under each division. Practice each one many times, very carefully, and without allowing the mind to wander from the thought in the sentences.

Rotary Motion of the Hand

It will be noticed in the preparation for most of the gestures given below, that the palm of the hand is down, and that when the gesture is finished, the palm is up, that is, the hand turns while the arm is in motion. To turn it before the arm starts, makes the gesture look stiff; and to turn the hand before the arm starts on its return, is also bad. This rotary motion is ever present, and yet unnoticed except as an element of grace. When it becomes conspicuous, it defeats its own purpose.

Examples

1. "Sail forth into the sea, *O ship!*"
H.O.s.

Note. — The hand moves out prone and smoothly, and almost imperceptibly turns on the last words.

2. "How sweet the moonlight sleeps upon this *bank!*"
D.O.s.

3. "Light as the down of the *thistle*,
H.F.-H.O.p.
Free as the winds that *blow.*"
H.O.-H.S.s.

4. "Heaven's *thunders* melt in *music.*"
E.O. E.O.-H.S.p.

5. "Where through the *long drawn aisle* and fretted vault
H.O.p.
The pealing anthem swells the note of *'praise.'*"
E.O.s.

*"Even to the delicacy of the hand there was
resemblance, such as true blood knows."*

CHAPTER VI

The Elbows and Hands

The Elbow

"THE elbow is the thermometer of the affections and self-will." We simply call the attention to the action of the elbow as a study in expression. There is little danger of using it wrongly. There are three marked positions, which we illustrate thus:—

1. MEANNESS, SELFISHNESS.—The elbows are close to the sides. The words for practice are:—

"I want it all for myself."

2. POISE, CALMNESS.—Carried out from the body but a little.

"Give him his share, that is right."

3. TENDERNESS AND SELF-WILL.—Lifted well out. When the hands go forward, the expression is affectionate; but should they go back, even akimbo, the meaning is self-assertive, boasting.

(a) "Ah! I am so glad you have come."

(b) "Well, I can look out for number one."



26 (a)

TULLIA PASSES OVER THE CORPSE OF HER FATHER.

Note the Expression of the Hands.



1100

The Hands

Many pages of interesting matter could be written on the expression of the hand. The hand is a study in itself. An artist can see nearly as much in the hand as in the face. Many gestures are destroyed because the hand is held in the wrong manner. The different locations on the different planes have already been indicated, but the manner of presenting the hand has not been mentioned, nor the shape or form. The sentences below are to illustrate these.

*Sentences illustrating Different Positions of the Hand
in Oratorical Gestures*

1. Prone.

"*There*, little girl, don't cry."
D.H.p.

2. Supine.

"See this old *coin*."
H.F.s.

3. Inward.

"I shall keep it for *myself*."
Palm on Chest. n.

4. Vertical.

"*Detest* sport that owes its pleasure to another's pain."
D.O. v.

Different Forms of the Hand in Dramatic Gestures

(a) PROSTRATION.—Thumbs near the palm.

"There is nothing in this world can make me joy."

(b) **ABANDON.**—Thumbs a little out, but carelessly held near first finger.

“This is good enough for me.”

(c) **FRANKNESS.**—The thumbs well out, giving the meaning of openness or frankness.

“Well, honor is the subject of my story.”

(d) **CONSCIOUS POWER.**—The thumb is at the side of the first finger. The hand is loosely closed.

“I know that I can succeed.”

(e) **RESOLUTION OR CONFLICT.**—The thumb on second finger, the hand tightly clinched.

“With the opening and clinching of this little hand I will crush the small venom of these stinging courtiers.”

(f) **ANGER.**—The hand is nearly closed. The struggle is between will and excitement; one would close it, the other would open it; as a result the muscles are convulsed.

“I, an itching palm?”

(g) **EARNESTNESS AND EXCITEMENT.**—The hand is open, the fingers slightly apart.

“I want free life and I want fresh air.”

(h) **EXCITEMENT.**—This is an intensified form of the last, and differs from it only in degree.

“Boot, saddle, to horse, and away!”

(i) **FEAR AND HORROR.**—The widely extended fingers are much bent; the degree is determined by the cause of excitement.

“There were blows that beat blood into my eyes.”

The Index Hand

By Index Hand we mean the hand with forefinger extended. When it is used to point out definite objects and to indicate *place* and *direction*, the fingers, except the first, are nearly closed. In argumentation, the hand is H.F. as to position.

The index hand is also used in *warning* and in *ridicule*. In the latter case the thumb is turned up, and the hand is open and usually H.S. in position.

Examples of Index Hand

The student must imagine the situation which would naturally suggest the lines.

1. "A sapling pine that grows on the edge of a Kansas *bluff*."
E.O.I.
2. "Two and *two* are four, don't *you see*."
H.F.I. H.F.I. H.F.s.
3. "And first with nicest *skill* and *art*."
H.F.I. H.F.I.
4. "Sleep not another night in Paris. *Go!*"
H.S.I.
5. "Green! Why, sir, d'ye think I've lost my eyes?" "Twere
no *great loss*."
H.O.I.

Here is ridicule, even scorn. The finger points to object, the hand is open, thumb up.

Vertical Gestures

The vertical gestures are used to push from us thoughts that are unworthy or beneath us. When the hand is uplifted and vertical the meaning becomes

solemn. The position is taken in oaths, in adjuration and solemn declarations.

1. "There's the old man looking white and *awful*."
H.O.v.
2. "And the silken, sad, uncertain rustling of each purple curtain thrilled me, filled me with fantastic *terrors* never felt before."
H.S.v.
3. "Be that word our sign of *parting*."
E.F.v.
4. "Sir, before *God*, the hour has *come*."
E.F.v. D.F.C.
5. "Let us own it — there is *One* above who sways the harmonious mystery of the *world*."
E.F.V.
H.O.Bo.

Each exercise should be practiced at least twenty-five times, and the exercises many times duplicated.

PICTURE STUDY. — Notice the character and position of the hands in pictures on pp. 26 (a), 60 (a), 76 (a), 84 (a), 92 (a), 100 (a), 114 (a).

"The entire body must be royal."

CHAPTER VII

Shoulders, Chest, and Head

The Shoulders

"THE shoulders of every man who is moved or agitated rise in exact proportion to the intensity of his emotion." The degree to which they are lifted indicates the intensity of the passion. We need no illustration under this head, as all people use the shoulders in the same way and cannot use them wrongly. The only difference is one of degree. Insincerity, however, may result in a bad habit of lifting the shoulders constantly; but this fault is a matter of the heart and lies beyond the province of our drill. We can only warn the student against the habit. Affectation is a poisonous shadow that falls over any work of art only to blight and destroy. Be sincere.

The Chest

Of the chest there is little to say, but that little is vital. The chest has a large part to play in all attitudes and in the general presence of the orator.

I. HUMILITY AND WEAKNESS tend to contract the chest.

2. COURAGE AND PRIDE tend to expand the chest.

RULE.—Always carry the chest high ; not out, but up.

The Head

A large part of the expressive power of the body lies in the proper attitudes and movements of the head. The head does not move alone. All of its movements are communicated to the remainder of the expressive organs of the body. It controls and determines all action. It finishes all attitudes. Poise would lack finish without the level head. The harmony and beauty of attitudes is often utterly destroyed simply because the head is not in sympathy with the prevailing idea.

We give below nine positions. The student must practice each one many times, passing slowly and easily from one to another, using appropriate sentiments.

1. NORMAL POISE. — The head is erect, level. It indicates calm repose, indifferent and dignified rest.

2. DEPRESSION. — The head is depressed, but inclines to neither side. The expression is that of thought, humility, shame, or scrutiny.

3. EXALTATION. — The head is lifted very high, but inclines to neither side. The idea is one of triumph and exaltation, especially of self. It may indicate arrogance when this becomes an incorporated trait of the man. It is only too often that the head is thrown into this position because there is lack of ballast to keep it normal. Dignity and thought are not the possession of him who constantly takes this position.

4. **AFFECTION OR REGARD.** — The head is neither depressed nor exalted, but inclines toward the object.

5. **ADORATION.** — The head is toward the object, but depressed, as in humility. We have, then, a union of humility and regard, which gives us veneration or adoration. The love of a timid maiden would express itself in this attitude, but adoration with a spirit of prayer lifts the face.

6. **CONFIDENCE IN AFFECTION.** — The head is toward the object, but is exalted. This is the lofty expression of regard for an equal.

7. **DOUBT.** — The head is inclined from the object, but is neither exalted nor depressed.

8. **JEALOUSY AND SUSPICION.** — The head is inclined from objects, as above, but is down in scrutiny. The eyes are toward the person or thing. Hate, envy, jealousy, and suspicion are all expressed by this attitude.

9. **ARROGANCE AND LOFTY DISTRUST.** — The head is back and inclined from the object.

Of the nine head positions given above, three express regard ; three, doubt or distrust ; three, normal or personal qualities.

Any of them is lifeless and insipid without the proper facial expression, and use of the eyes. We cannot explain facial action in this work, yet the student should have a good command of facial expression or the head attitudes will not be effective.

Having learned these positions, the student's attention is directed to the actions of the head, or inflections,

as they are called. The best rule is not to use them except in comedy. The head should be well poised and should not follow every gesture or nod at every motion. The constant movement of the head indicates weakness. The most difficult and the most important lesson is to avoid those shakings and jerking of the head which characterize the weak; but this must be learned. The head must rule. It should not be jarred by gesture nor bob at every stroke of the hand.

Head

"Let no one know how you cross the platform."

CHAPTER VIII

Walking the Platform

AMONG actors, the expression "walking the stage" is current. It refers to all movements by which an actor changes his location on the stage. The same term applies to the movements of an orator. Little has been said about the stage walk of an orator, but the effect of a speech is marred very much if one does not know how to walk the stage. Some people learn stage-walking easily, others need long practice.

Before giving the rules, we will state some principles of the dramatic walks.

Principles governing Dramatic Walks

- I. Short steps belong to youth.
- II. Short steps in older persons indicate insipidity and simpering weakness.
- III. Seriousness tends to make the steps slower than the normal walk.
- IV. Earnestness tends to make the step faster than the normal.
- V. When an appropriate cause is wanting, the lengthened step indicates loftiness and pomposity.

Rules

Note. — The following rules should be well understood before the exercises are attempted. It would be well to memorize them.

I. Do not walk the stage on a parallel with the front, thus turning the side to the audience.

II. All movements up or down the platform must be made "on the lines" and not during a pause. (See note below.)

III. The continual taking of short steps from side to side should be avoided as weak.

IV. In moving to the right, take the first step with the right foot and thus avoid the appearance of walking over the advanced foot.

V. Do not start or stop abruptly.

VI. Learn to stop as you intend to stand and thus avoid taking the short steps that give the appearance of unrest.

VII. The speaker should never take his eyes from the audience to see where he is going to step.

Note a. — It may not be entirely clear what the expression "walking the lines" means. The student will remember that he was told to make his gesture end on the thought word of a line. When a walk becomes expressive, the same rule applies to it. The student will think of a walk as a gesture. Of course it is not necessary to begin to walk on the first word of a sentence and stop on the last word, nor is it desirable to finish an important statement and then, without any excuse, walk across the stage; for this attracts the attention of the audience from the thought. All movements, then, up or down the stage, even though they may have no definite bearing on the



THE HIDING MODEL.

A Lesson in Grouping and Attitudes.

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expression of the selection, are made while reciting or speaking; or as actors say, "on the lines."

Note b.—The speaker sometimes desires to make a sudden change in his thought and enter upon a new phase of his subject. A sudden change of position becomes necessary. If he has been moving down the stage, he will now go either back or quickly to one side. If the last movement of the previous paragraph was up stage, it will be necessary to go down stage in order to break the previous effect. Such a change should never be made unless it is desired to attract the attention of the audience to the new thought.

EXERCISES FOR PRACTICE

First Picture

" Into Hiawatha's wigwam
Came two other guests, as silent
As the ghosts were, and as gloomy,
Waited not to be invited,
Did not parley at the doorway,
Sat there without word of welcome
In the seat of Laughing Water;
Looked with haggard eyes and hollow
At the face of Laughing Water.
And the foremost said: 'Behold me!
I am Famine, Bukadawin!'
And the other said: 'Behold me!
I am Fever, Ahkosewin!'
And the lovely Minnehaha
Shuddered as they looked upon her,
Shuddered at the words they uttered,
Lay down on her bed in silence,
Hid her face, but made no answer;
Lay there trembling, freezing, burning
At the looks they cast upon her,
At the fearful words they uttered.
Forth into the empty forest
Rushed the maddened Hiawatha."

Suggestion. — As the weird guests enter on the left, the narrator falls slowly back into the shadow of the stage and shows them looking at Minnehaha on the right. The speaker stays here until Hiawatha rushes from the wigwam and then goes to the front on the line, "Forth into the empty forest rushed the maddened Hiawatha."

Second Picture

"Stillness reigned in the vast amphitheater, and from the countless thousands that thronged the spacious inclosure not a breath was heard. Every tongue was mute with suspense, and every eye strained with anxiety toward the gloomy portal where the gladiator was momentarily expected to enter. At length the trumpet sounded, and they led him forth into the broad arena. There was no mark of fear upon his manly countenance, as with majestic step and fearless eye he entered."

Suggestion. — Locate the portal at the right and back, retire well toward the back, and then as the gladiator appears, sympathetically impersonating him, walk to the front, but on the left side, on the words "As with majestic step and fearless eye he entered."

Third Picture

"But, ah! my dream is broken by a step upon the stair,
And the door is softly opened, and — my wife is standing there;
Yet with eagerness and rapture all my visions I resign
To greet the living presence of that old sweetheart of mine."

Suggestion. — On the first line the body is slowly carried up the stage and to left, the body facing right. On the last line the reader walks toward the right front and stops with easy poise in or near the center front.

Individual Taste

Each fragment of literature presents its own scene. As long as the student of these pages keeps the platform he will be compelled to study this subject. Every new

play, recitation, lecture, or speech, involves new work. There is no place for stagnation in the study of this art.

Note to the Teacher. — At this stage of the work, students will not be able to make all of the gestures correctly. The thought is simply to suggest the necessity of movement upon the platform in order to develop descriptive power and ease of movement. Criticism should, then, be very largely on the speaker's position in the different parts of the picture, and the thought should be for the speaker not to allow his own position on the platform to interfere with the imaginary scene which he is trying to portray. All of this belongs to the art phase of platform work and good results will come only after much practice. Attention, however, must be called to this subject at the beginning, or much work will have to be done twice, and that from different standpoints.

The Stage Walk in presenting Dialogues

The most difficult stage work for the public speaker to learn, is that which develops from the effort of one person to represent the different persons in a conversation of a dialogue. In this some readers fail so completely, and some teachers are so utterly unable to secure good results from their students, that it has been alleged that this should not be attempted. Those who fail assume a change in voice and a slight difference in gesture, but overlook the importance of changing position on the platform. Some public readers have been quite successful in introducing stage positions and walks in the dialogue of most difficult parts, and have done so to the delight of great audiences; and that, too, without confusion in the mental pictures.

No definite rules have been laid down for this work

in any text as yet, hence that task still remains open. Before we give the suggestions which may lead to correct methods in the presentation of the different characters in dialogue, it may be well to say to the student: Do not attempt to portray more than two or three characters upon the stage at one time. In adapting a book or play for the reading platform, this can be provided for by a proper arrangement of the exits and entrances of the characters impersonated.

The first lesson may be learned in this way. Imagine a straight line running up and down the stage. Stand on one side to make the first speech. Then step across the line, and while stepping turn so that the second speech can be made in the direction of the position occupied by the first character. Do this several times, and you will observe how awkward and formal and affected such stage movements would be. Now, stepping back some distance from the line, use the first sentences of the dialogue, and no matter how short or how long the speech may be, have the speech end just as you step across the line. Then turn and stop short to make the speech of the second character, falling into absolute poise only as you begin this second speech.

This one lesson, with the variety that comes by practice, suggests this principle: that when one person carries the different parts in a dialogue, nearly all speeches should be *ended while he is moving*, so that the sudden stopping and starting which attract attention to stage movement, will be avoided.

It is not necessary, in dialogues, to stand facing the imaginary characters, unless a thought is very important. Talk as nearly to the front, that is, toward the audience, as you would if you were walking down the stage with the other character at your side. An effort to face the imaginary characters keeps the speaker's face from the audience, and the stage picture presented to the audience is stilted.

It is also well to note that the entire scene may be shifted up the stage, down, or to the sides, by representing a character as moving to the desired place while speaking; but care must be taken in doing this not to walk over or beyond the position of another character that has already been definitely located.

When it is desired to present a new scene, the speaker may, by a sudden change of position, or by a word of explanation to the audience, destroy the old scene held only by the mental vision, and begin anew. This may be done repeatedly during a single performance; but whenever a speaker fails to dissolve the old picture before painting a new one, he does violence to the imagination of the people before him.

Skill in grouping Characters

In each dramatic scene one character predominates. His positions, walks, and attitudes should attract the main attention and the lines of the other characters should be given with only a partial energy and intensity. By this process the leading character may be well

developed. In the effort to develop two or more in one scene, as a rule, none is done well.

These few points the author hopes will be suggestive, but he is frank to say a pupil will find it difficult to do the work described without the aid of a teacher. The giving of a few speeches of dialogues in a lecture or reading, can be learned from the suggestions given, but extended dialogue should be prepared under the direction of a thorough instructor.

"Paint on the white canvas of the imagination."

CHAPTER IX

Pictures on the Platform

Stage Settings

AN audience is moved through the eye quite as much as through the ear, and expression is effective and powerful only when by means of it the picture in the mind of the speaker is clear to the mind of his hearers. A speaker's surroundings should always be in harmony with the occasion. Every orator should be as particular about his platform as the actor is about his stage. He may not demand the same kind of accessories; but if he is ambitious to move a people, he will insist on appropriate settings. A little preacher standing by a tall pulpit is incongruous. A great tall man bending over a low table to see his notes is grotesque. So the platform with the man upon it is a picture in itself, and good effects should be provided for.

Mental Pictures

It is fortunate for orators that there is "a mind's eye." If a man had no imagination, half the power and beauty of oratory were lost. The imagination

unrolled is a broad white sheet, on which the skillful artist can paint the glow of life or the gloom of death.

Of all the delights that proceed from strong speech none is more profitable or pleasurable than that which results from a passage well rendered. The pictures that appear to the mind's eye may be clearer than any we see with the physical eye, just as a song imagined may be sweeter than one heard. The skilled orator can make an audience forget the present and wander through the ruins of the past. Shut in by walls, he can make you see the grasses bending on the prairies. With a roof between him and the skies, he can make you see the words of God trembling in the heavens. To the skillful no thought is too subtle, no combination too complex,—he can make you see it all. But before this can be done, the orator himself must first see clearly the picture he would present. Then he must know *how* to make others see it. It is necessary to have a well-trained imagination.

Power of the Imagination

As to the power of imagination—it is unlimited. “The man of imagination, of genius, having seen a leaf and a drop of water, can construct the forests, the rivers, the seas. In his presence all the cataracts fall and foam, the mists rise and the clouds form and float. To really know one fact is to know its kindred and its neighbors. Shakespeare, looking at a coat of mail, instantly imagined the society, the conditions that pro-



A DOMESTIC SCENE.
A Study in Impersonation.

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duced it, and what it, in its turn, produced. He saw the castle, the moat, the drawbridge, the lady in the tower, and the knightly lover spurring over the plain. He saw the bold baron and the rude retainer, the trampled serfs, and the glory and the grief of feudal life. The man of imagination has lived the life of all people, of all races. He has been a citizen of Athens in the days of Pericles; listened to the eager eloquence of the great orator, and has sat upon the cliff, and with the tragic poet heard 'the multitudinous laughter of the sea.' He has seen Socrates thrust the spear of question through the shield and heart of falsehood — was present when the great man drank hemlock, and met the night of death tranquil as a star meets morning. He has followed the peripatetic philosophers, and has been puzzled by the sophist. He has watched Phidias, as he chiseled shapeless stone to forms of love and awe.

"He has lived by the slow Nile, amid the vast and monstrous. He knows the very thought that wrought the form and features of the Sphinx. He has heard great Memnon's morning song — has laid him down with the embalmed dead, and felt within their dust the expectation of another life, mingled with cold, suffocating doubts — the children born of long delay.

"He has walked the ways of mighty Rome, has seen great Cæsar with his legions in the field, has stood with vast and motley throngs, and watched the triumphs given to victorious men, followed by uncrowned kings, the captured hosts and all the spoils of ruthless war.

He has heard the shout that shook the Coliseum's roofless walls when from the reeling gladiator's hand the short sword fell, while from his bosom gushed the stream of wasted life.

"He has lived the life of savage men — has trod the forest's silent depths, and in the desperate game of life or death has matched his thought against the instinct of the beast.

"He has sat beneath the bo-tree's contemplative shade, rapt in Buddha's mighty thought, and he has dreamed all dreams that Light, the alchemist, hath wrought from dust and dew, and stored within the slumbrous poppy's subtle blood.

"He has knelt with awe and dread at every prayer; has felt the consolation and the shuddering fear; has seen all the devils; has mocked and worshiped all the gods; enjoyed all heavens, and felt the pang of every hell. He has lived all lives, and through his blood and brain have crept the shadow and the chill of every death; and his soul, Mazeppa-like, has been lashed naked to the wild horse of every fear and love and hate.

"The imagination hath a stage within the brain, whereon is set all scenes that lie between the morn of laughter and the night of tears, and where his players body forth the false and true, the joys and griefs, the careless shadows, and the tragic deeps of human life."

Cautions.—Do not minimize a picture. It is a serious mistake to point out an ocean as though it were a pan of water at the feet; to crowd a range of mountains onto the platform, or to contract a

landscape into a cabinet photograph. The speaker must not only see things, but he must see them as they are. Again, in shifting scenes where objects are described as changing positions, incongruities must be avoided. Characters must not be confused. All positions must be kept clearly in mind.

Moreover, distances are to be taken into consideration. All objects are to be *truly* located. There are no walls to the imagination; if an object is a long distance away, it must be so indicated.

How to make an Audience See

1. You make others see your mental pictures just as you make them see real objects. Indicate directions, distance, movements, as though the objects were before you, life size. Be true to your pictures.

2. Place your scene for the convenience of your audience. This is a most important matter. People in an audience cannot see a picture behind them. Locate your objects at the front and sides, and so turn the body as to make this convenient.

3. Watch your audience, to make sure they see your picture.

4. Stimulate interest in your scene by showing its effect on yourself.

Examples

In the following examples locate the characters and objects for the convenience of the audience.

A. When the speaker is part of the picture.

1. "Jack, I hear you've gone and done it."

Note. — The characters must be so located that the hearers can see both the speaker and the person addressed.

2. "Give me joy, dear mother, I've won the *prize*. Is it not handsome, this gun?"
H.O.

Studies for Original Work

1. "Well, there in our front-row box we sat
Together, my bride betrothed and I;
My gaze was fixed on my opera hat,
And hers on the stage hard by."
2. "See, this is her image—painted from memory. Oh! how the canvas wrongs her!"

Note.— Make the audience see the man studying the picture, with the easel located at the side.

3. "It's all dark, excepting a pine knot flickering in the ashes."

B. When the picture is apart from the speaker.

1. "It is only a sudden wind shower. Isn't it grand? See that gigantic dust-colored cloud rolling before the wind."
2. "This music, thrilling all the sky,
From all the morning birds, is thine."
3. "The mountain mists uprolling let the waiting sunlight down."
4. "At the doorway of his wigwam
Sat the ancient arrow maker."
5. "Hand in hand they went together,
Through the woodland and the meadow,
Left the old man standing lonely.
At the doorway of his wigwam."

A word picture is not necessarily long. A single sentence may present a landscape. An orator should not go out of the path of his subject to describe in detail any scene, but a sentence here and there to enliven and intensify the interest may be thrown in to good effect.

Theory

When it is best to describe and when simply to tell a story without adding the vivid element of description, is the one field of contention among artists. The ungraceful and inartistic speaker usually prefers the narrative style; and if he makes any gestures, describes the scene straight in front of himself and wins his audience by his intensity rather than by skill. This is certainly true, however, that even in a descriptive passage everything is not vital. For instance, in the description of a horse race, it is not necessary to follow the horses around the track. Vignettes of the race can be given: striking features of the start; the dramatic elements of the finish. If it is desirable to indicate that they have passed entirely around the track, it can be done with one strong, quick sweep of the arm and the horses located either as going beyond the grand stand or coming in. This thought of selecting the most striking elements in description is probably the safest one to offer, not only to the beginner, but to the finished artist. To all who are unwilling to learn graceful floor work, fine description will be an impossibility. However, an intense narrative style can be made effective.

Studies

"Hymn to Mount Blanc"	COLERIDGE.
"How the Old Horse Won the Bet"	HOLMES.
"The Bugle Song"	TENNYSON.
"The Battle of Waterloo" (<i>Les Miserables</i>)	HUGO.

"The imagination and the hand move together."

CHAPTER X

Descriptive Action

THE purpose of a gesture is to intensify the appeal to the mind by the accessory appeal to the senses, that is, to move heart and brain through the eye as words appeal through the ear. It will be understood that simply pointing at an imaginary tree will do little to present the tree to the mind of the hearer. There are many little motions which would help to give the outline and height, the sweep of the branches, the dignity of the trunk, the motion of the leaves, and so add a distinctness to the picture. For that reason descriptive gestures have a very important place in all speaking. The actor does not resort to them as often as does the orator; because the actor's pictures, his scenery, have been painted on canvas, while the orator must paint his on the hearer's imagination.

Descriptive actions can follow no general rule. They are suggested by the thought in mind. We indicate outline, form, and peculiar positions, by actions which conform to no rule except that of good taste. These actions may do much to enliven a production, but require a great deal of thought and practice. Speakers

often try to make gestures of this character, and fail. This results from the fact that they do not understand the limits of descriptive action.

The cautions given in the chapter on "Pictures on the Platform" (p. 46), all apply here. In addition, it may be said, that in rendering descriptive passages, it often becomes necessary for the speaker to change his view point. Where this is done the fact must be indicated to the audience, else every gesture he makes will but add to the confusion. Nor should he enter too much into detail. In this connection it is well to bear in mind the fact that it takes much more time to imagine than it takes to see. Therefore in description it is frequently well to repeat a gesture. For instance, in the "Charge of the Light Brigade," in the line reading, "Cannon in front of them," it is not enough simply to point to the front; but a gesture should be made indicating the cannon ranged along the horizon, and showing the battle line whose limits are perhaps a half mile apart. Then by letting the hand travel back and forth, quickly and nervously, the gesture can be carried over to the words "Volley and thunder," thus presenting the entire picture to the audience.

The thought, briefly stated, is this: pointing out things does not necessarily describe them to the imagination. The gestures should be sustained until the audience really sees the picture.

The following examples may be practiced before a glass, the student being careful to avoid affectation and

stiffness. The arms should not be held out at full length, straight and stiff, but gracefully flexed at the elbow.

Examples

Caution. — It is sometimes necessary to describe an object, portray shape or size, without making a platform picture. The gesture in the sentence, "The hand paints smoothness," should not be followed with the eye, as the purpose is not to present an imaginative portrayal, but simply to give an idea of smoothness.

1. "The hand paints *smoothness*."
H.F.-H.O.p. Rep. Rep. (See note.)
2. "It indicates *finish*."
H.F.-H.O.p. Rep. Rep.
3. "It indicates a *plain*."
H.F.-H.O.p. Rep. Rep.
4. "It indicates *support*."
D.-E.s.
5. "It indicates *ascent*."
D.-E.s.
6. "It indicates the *perpendicular*."
D.-E. with Rep.
7. "The sun was *slowly setting*."
E.O.-H.O.p.
8. "All heaven and earth are *still*."
E.F.-H.O.p. Rep. Rep.

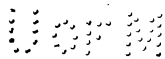
Suggestion. — There is a long wave from the beginning of the sentence, ending on the last word. The action must not be hasty, but smooth and well timed.

Note. — Repetition does not mean that the additional sweeps of the gesture are as long as the first, or that they begin or end where the first one did. The first sweep may be carried only half of the way, the hand coming back part of the distance, then moving forward and back again, and onward to the end of the passage. These sentences should be practiced hundreds of times and in different ways until ease and grace are secured.



THE WINE CELLAR.
A Lesson in Extravagant Action.

52 (a)



WFOU

9. "Spring unlocks the flowers to paint the laughing *soil*."
H.F.P. - H.O.s.
Rep.

**H.F.p -H.O.s.
Rep.**

Note. — It must be remembered that the symbol is always placed under the word upon which the action ends. The student must determine where it is to begin. In the last example the *wave* follows the surface of the fields.

10. "The moon, cold and pale, sinks in the western *wave*."
— E.O.-H.O.p.
11. "The West is crimson with *retiring day*;
H.F.-H.O.p.
And the North gleams with its own *native light*."
H.O.-E.B.
12. "The world is dark with tempests, the thunders roll, and
lightnings *fly*."
— E.F.-E.S.
13. "The breeze fluttered *down* and *blew* open the *flowers*."
E.F.-H. O.p. H.O.-D.O.s.
14. "A single white cloud, to its haven of rest,
On the white wings of peace, floated off in the *west*."
— E.F.-E.S.p.
15. "The mists *form* and *float*."
H.-E. E.F.p.-E.O.

— E.O.-H.O.p.

11. "The West is crimson with *retiring day*;
H.F.-H.O.p.
And the North gleams with its own *native light*."
H.O.-E.B.

H.F.-H.O.p.

And the North gleams with its own *native light*."
H.O.-E.B.

H.O.-E.B.

12. "The world is dark with tempests, the thunders roll, and
lightnings fly."
— E. F. - E. S.

—E.F.-E.S.

13. "The breeze fluttered *down* and *blew* open the *flowers*."
E.F.-H. O.p. H.O.-D.O.s.

E.F.-H.

O.p.

H.O.-D.O.s

14. "A single white cloud, to its haven of rest,
On the white wings of peace, floated off in the *west*."
— E.F.-E.S.p.

— E.F.-E.S.p.

15. "The mists *form* and *float*."
H.-E. E.F.p.-E.O.

H.-E.

E.F.p.-E.O.

"He who is firm in will moulds the world to himself." — GOETHE.

CHAPTER XI

The Will in Expression

THE composite of personality which results from the union of the various qualities and characteristics of the individual, must ever be enforced by intensity, or much of the power of the individual is lost. The will, perhaps, is after all the man. It is very seldom that gestures are made purely indicative of the will power and determination. The one gesture which is least colored with the expression of other qualities of the mind, is the straight, descending sweep from the elevated to the descending plane (E to D). This gesture is indicated throughout the book in the same way that the descending gestures of emphasis are marked.

The action of the will intensifies whatever movement the thought or sentiment of the selection may require. The brow is contracted, the lips are compressed, the hand is clinched, the knee is strong, while the will is active. The will determines the firmness of the speech, the steadiness of the eye, the strength of the arm. Straight, angular lines are indicative of will power. The student will note the intensity of the action in the picture on p. 18 (a). It is usually true that where the will

dominates in a line, the emphasis falls toward the end of the sentence and the gesture usually goes over to the last word; because the energy does not fail, but increases to the last.

The Preparation, an Expression of the Will

A steady, long-continued preparation is in itself an expression of energy and will power. The excitement and resolution of the mind is revealed by the contraction of the muscles. The will vibrates in every tone. After the blow or sweep of the gesture comes the relaxation. In any passage where will power or the action of the will is very marked, there should be signs of its activity some little time before the line is reached in which the gesture is made. The firm planting of the feet, a tightening of the hands, any of the little motions which indicate inward agitation, can be introduced appropriately.

The Different Manifestations of the Will

Speed of motion, slowness, any departure from the normal action may be controlled by the will or be a manifestation of it.

Patience is of itself one of the highest manifestations of will. In the midst of a mob, the man who can stand absolutely quiet and master it, has the strongest will. It must not be understood from what has been said that tempestuousness in expression stands for will power.

Self-control requires will power of the highest type. The ability, then, to hold a dramatic pause, to be masterful and steady, must also be considered in the study of will power in expression.

LIFE STUDY. — Watch a number of laborers at different tasks. Note the resolution with which they insist on carrying out their ideas, the firmness with which they grasp their tools, and the character they put into every effort. The doing of good work is in itself the highest expression this life can know.

Sentences for Practice

1. "You cannot defeat the determined mind of the *peasant*." —
CONFUCIUS. -O.D.
2. "That what he wills, *he does*."
-F.D.
3. "We will fight it out on this line, if it takes all *summer*."
-F.D.
4. "Dare to be a *Daniel*."
F.D.
5. "Dare to be in the right though you stand *alone*."
F.D.
6. "*Nations*, as well as men, fail in nothing which they *boldly*
H.O. D.O.
undertake."
7. "Now for the *fight*! Now for the *cannon peal*!"
H.O. Rep.
8. "Theirs but to do and *die*."
C.D.
9. "Half a league, half a league,
Half a league *onward*."
H.F.p.

PICTURE STUDY. — See pp. 60 (a), 68 (a).

10. "Where law ends, tyranny *begins*."
-D.S.
11. "Man resolves in himself he will preach, and he *preaches*."
D.O.
12. "And falls a cursing, like a very *drab*."
D.S.
13. "Nothing but *death* shall stay me."
D.F.
14. "I hate him, for he is a *Christian*."
D.O.
15. "I would rather have been that *man* and gone down to the
H.O.
tongueless silence of the *dreamless dust*."
-D.O.

Studies

- | | |
|--|--------------|
| (1) "Ben Hur's Chariot Race" . . . | LEW WALLACE. |
| (2) "Soliloquy of Richard Third" . . . | SHAKESPEARE. |
| (3) "Address to his Soldiers on the Charge,
Henry V." . . . | SHAKESPEARE. |

"There is a twilight between night and day."

CHAPTER XII

Transition

TRANSITION is the movement made in passing from one gesture or attitude to another. A good workman does not drop his hand to his side after every stroke of the hammer, but strikes until the nail is driven home. The artistic speaker, the earnest speaker, does not recover his hand to his side after each gesture, but frequently allows the hand to pass from one action to another until the entire scene has been pictured, the incident told, the argument enforced, the story illustrated. We encounter the greatest difficulty here, and any native awkwardness or stiffness is sure to reveal itself. Grace and ease must ever be considered; intense earnestness and life are absolute requisites; and to keep the hands close in toward the body, not to saw the air, is a necessary injunction. Here only constant practice and careful study can give that ease and eloquence which betoken the artist.

If the composition of a speech or reading is very much broken, good transitions will be impossible. One effect will not naturally lead to another. The elements of a picture may be so mixed as to make good transi-

tions impracticable. The most impossible changes are sometimes suggested by the words which an unimaginative author has thrown together in slavish conformity to the rules of rhetoric. In rendering original matter, when some passage is discovered that offers incongruities of position or attitude, the speaker can change his lines. Actors sometimes take this liberty with the plays they present; but in rendering selections from literature, in which these errors sometimes occur, this cannot be done, and the student must omit some of his action, and do the best he can under the circumstances.

LIFE STUDY. — The easy movements of some skilled artisan as he lays down one tool, and without raising the hand picks up another, or gives some new touch to his work; an artist gracefully handling his brushes; a ready salesman eager to show you just the thing you want to see, — all afford splendid opportunity for the study of transition.

Examples

Aim at Graceful Transitions

1. "Accuse not nature, she has done her *part*: do thou but *thine*."
H.F. H.O.
2. "Let us own it, — there is *One* above who sways the harmonious mystery of the *world*."
E.F.V. H.O.Bo.
3. "That bright *dream* was his *last*."
E.O. D.S.
4. "Quick! Man the *life-boat*! See yon *bark*
E.v. H.O.I.
That drives before the blast."

5. "O good painter, tell me *true*,
H.F.
Has your hand the cunning to draw
Shapes of things you *never saw?*"
-H.S.o.
6. "I feel, to-day, as if I would give *all*, provided I through
H.O.Bo.
fifty years might *reach* and kill and *bury* that one half-minute
speech." H.B. -C.
D.
7. "Was that *thunder?* *No*, by the Lord!
H.F.v. H.B.
Then I sprang to my *saddle* without a word."
H.O.
8. "At midnight lambent lurid flames light up the sky with
fiercest beams, and wild cries of '*Fire!*' '*Fire!*' ring through
-H.F.-E.S. E.
the air."
9. "And *lo!* from far, as on they *pressed*,
H.F.v. H.O.p.
There came a glittering band."
10. "Up from the ground he *sprang* and *gazed.*"
D.-H.O. E.O.I.
11. "Look at the heavens, God's *star writing*, the primeval tra-
dition of our *immortality.*" E.F.-E.O.
-E.O.I.
12. "Man has knelt with awe and *dread* at every prayer; enjoyed
D.O.v.
all *heavens*; felt the pang of every *hell.*"
E.O. D.O.
13. "The man of genius, having seen a leaf and a drop of *water*,
can construct the forests, the rivers, and the *seas.*" H.F.I.
-H.S.Bo.
14. "The heavens declare the *glory* of God, and the firmament
showeth his *handiwork.*" E.-H.O.p.
H.O.s.
15. "Men would be *angels*, angels would be *gods.*"
H.O. E.F.

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THE STRIKE.
A Lesson in the Expression of Intense Moods.

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16. "Who shall say which works the most good toward our growth, the liquid harmonies of *music* or crystal facts?"
 H.O.Bo. H.F.-H.O. D.O.

17. "It takes more than *brains* to make a man, more than H.O.,
purpose, more than *love*, more than *religion*; it takes them *all*."
 H.O. H.O. H.O. H.S.Bo.

Note. — Although several gestures are marked H.O., the student need not make them precisely in the same place. The hand may move gracefully forward or back on each one as he proceeds.

18. "Thou didst tell me,
 Love was a *star* to lead us on to heaven."
 E.O.I.

Come then, O *come*! its rays glitter before us."
 H.F.Bo. Rep.

19. "The clang of arms, and war and *victory* for me! —
Away with idle dreams!" E.O.
 E.S.v.

20. "See, this is her *picture* — painted from memory. Oh, how
 H.O.
 the canvas *wrongs* her! I shall never be a painter!"
 D.S.o.

21. I shall join the armies of the *republic* — I shall *rise*
 H.O.Bo. E.O.
 — I shall win a name that beauty will not blush to *hear*."
 H.O.

22. "Oh, how my *heart swells* within me! Oh, what glorious
 prophets of the *future* are youth and hope!"
 E.O.Bo.

Transition and Stage Walking

The transition from one attitude to another, or from one character into another character in a dialogue, usually requires more movement on the stage. The rules for this action have already been laid down in

the chapter on "Walking the Platform." We emphasize here, however, the principle that when several characters are to be presented, the action of each one is to end in such a place on the platform, and in such a manner, that the positions required for the next speech can grow out of it. In the study of attitudes we shall speak of this at greater length. Before taking up the more difficult dramatic changes, the student should practice the exercises given above until he can do them perfectly.

Note to the Teacher.—In all the succeeding lessons, any awkwardness shown in transition, any stiffness or lack of ease, should be referred to as an effort in transition, and the student asked to modify the work as far as possible himself. There is danger of cramping individuality by showing the student too much. There is also the greater danger of mere imitation.

Original Studies

- (1) Scene between Portia and Nerissa.—*Merchant of Venice*. Act. I, Scene 2.
- (2) Closet scene, Hamlet and his mother.—*Hamlet*. Act III, Scene 4.

"She saluted the assembly with both hands."

CHAPTER XIII

Gestures made with both Hands

MOST of the occupations in life require the activity of both hands, and yet it is seldom that both are making the same kind of motions. We may hold an object upon which we are working in the left hand while the right is really doing the work. Usually the activity of one hand is accessory to that of the other. This suggestion will be helpful in the further contemplation of the subject of this chapter. The constant idleness of one hand indicates an indifference that is more serious than over-excitement. The delicate yet constant sympathy of the left hand with what the right hand is doing, may always be appropriate; but every sense of propriety and delicacy is outraged by those repeated and meaningless sweeps of the arms which the majority of untrained speakers use so much. Both hands, then, may be employed in gesture quite as appropriately as one, but there is much useless "sawing of the air," which indicates an ignorance of the meanings which can be expressed by this movement.

Speakers are frequently criticised for making too many gestures, and certainly constant motion on the

platform becomes tiresome to an audience. This criticism is especially true when both hands are used in gesture at the same time.

Laws that govern the Gestures made with both Hands

1. We do not emphasize with both hands in polite speech.
2. The abstract idea of greatness, and definiteness of size, are expressed with both hands.
3. Growth and expansion of scenes and influences are expressed with both hands.
4. Gestures with both hands are used in strong appeal and invocation. Both hands are extended in affection, and quite frequently in concession and yielding.
5. Make gestures with both hands very sparingly.

The Preparations for Gestures made with both Hands

By standing before a mirror and lifting both hands close to the body preparatory to the gesture indicating largeness, and holding them thus for a moment, the student will observe the danger of awkwardness, and a stilted action of the arms. Try the same gesture again by allowing the right hand to be lifted nearly to the front of the left shoulder, and then by a quick, graceful sweep of the arm, carry it to the extreme right, while the left arm rises in sympathy and completes its sweep to the left. A few trials will help the student to appre-

ciate the necessity of always allowing one hand to lead, not only in the preparation, but in the sweep of the gesture itself.

Exercises for Practice

1. "The earth is the *Lord's* and the *fullness thereof*.
E.O. H.O.Bo.
 2. "The man of imagination has lived the life of all people, of all *races*."
H.S.Bo.
 3. "*Stillness* reigned in the vast *amphitheater*, and from the
H.F.v. E.S.Bo.
- countless thousands that thronged the spacious inclosures, not a breath was heard."
4. "The wide world is *all before us*."
H.S.Bo.
 5. "The thought has been *unfolding* ever since."
H.S.Bo.
 6. "This restless world is full of *chances*."
H.S.Bo.

Note.—In this sentence the thought is one of abundance and the gesture is carried over to the last word.

7. "All may have, if they dare try, a *glorious life*."
E.O.Bo.
 8. "Too low they build who build beneath the *stars*."
E.S.Bo.
- Note.*—Here the gesture expresses something which is in no one word, but in the general elevation of the thought.
9. "I shall see you again,—a *better man* than a prince,—a
H.O.
man who has bought the right to *high thoughts* by brave deeds."
E.O.Bo.

10. "The reputation of my deeds resounds throughout these *mountains*."
H.S.Bo.

11. "Ye crags and *peaks*, I'm with you once again."
E.O.Bo.

Note. — The feeling may demand two hands where the thought would suggest but one. Openness, frankness, and kindred ideas take both hands, only when the feeling is very marked or intense.

12. "In thee, *O Lord*, do I put my trust."
E.O.Bo.

13. "My *native land*, I turn to you with blessings and with prayers."
H.O.Bo.

14. "I *grant* all your claims."
D.O.Bo.

"Concentrated passion tends to explosion."

CHAPTER XIV

Gestures in which the Preparation is Long Continued

By a long preparation is meant one that covers some seconds of time. The sweep of the moving arm may be very short, but the activity should be indicative of a lively energy. It is manifest that when the gesture is to be a powerful one the preparation should be a long one, as it takes time to arouse deep emotion. In the description of flowing streams, floating clouds, and all beautiful scenes and visions, a hasty or quick preparation would mar the effect.

Long preparations predominate in heavy passages. The frequent use of light gestures is weak, and should be avoided; and when one strong gesture can be used as the preparation for the next, it should be done. The untrained speaker drops his hand back to the side after each gesture and sends it out again and again, thus making many unnecessary preparations which give a weak effect. Whenever it is possible, therefore, a gesture should be sustained, and the energy transmuted into the next expression.

In the description of fair scenery, it is often necessary to make a long preparation to add to the expression of quietness, and in doing this there is much danger that the attention of the audience will be attracted to the hands. To avoid this, whenever it is possible, the hand should be lifted close to the body until nearly level with the shoulder line, and then be allowed to take the direction of the gesture.

Broken Preparation

When the passion is very intense, as is often the case in argument, and the orator wishes to hold the mind of the hearer over to the last effect, the hand may gradually rise, making small impulses at the end of the various clauses, verses, or words of the passage being delivered, until the final preparatory sweep for the gesture is made. Thus the preparation for one gesture may be a series of contractions and sweeps of the arm; but such extravagant action, of course, is only employed in the most vehement passages. The first example given below illustrates the broken preparation.

In the following examples, the symbols are placed under the word upon which the action ends. The student will remember that the dash placed before the first letter indicates that the preparation is a long one. He must also determine when to begin the action.

No important gesture should come out of a colorless bearing.



A CAVALRY ENCOUNTER.

Note the Action that is suggested by the Preparation for the Stroke by each Rider.

WFOU

Examples

1. "The mustang flew, and we urged him *on*."
-H.O.p.
2. "The young girl stood for a moment as if paralyzed with *horror*."
-H.O.v.

Note.—In Example 2 the hand is lifted directly in front of the body to a point on a level with the shoulder. It reaches this point after several impulses, usually short and quick, and then takes the line of gesture indicated.

3. "Let me tell you, Cassius, you yourself are much condemned to have an itching palm."
-H.F.
4. "Ah! distinctly I remember, it was in the bleak December,
And each separate *dying ember* wrought its *ghost* upon the
floor."
D.O.I. -H.F.-D.O.p.

Note.—Example 4 is a fine study. The main gesture, which is made with the right hand, ends on the words "its ghost." The hand is lifted in front of the body and pictures the shadow on the word "ghost." The gesture ending on the words "dying ember" is made with the left hand and begins later, but ends first. The left hand simply points out the dying embers in the ash-strewn grate.

Poe's "Raven" is full of the weird and melancholy, and many lines require action similar to that described above. Whenever passion is intense, its expression is usually slow. The muscles contract steadily until the body shakes and trembles with the effort; then follows the climacteric explosion, after which the body again passes into a state of rest.

5. "Be that word our sign of *parting*, bird or friend,' I shrieked,
upstarting,
-E.O.v.
'Get thee back into the *tempest*!'"
-E.O.o.
6. "And my soul from out that shadow that lies floating on the
floor
-D.O.I.
Shall be lifted nevermore."

7. "I am but a jockey, but shout upon shout went up from the *people* who watched me ride out."

-E. F.-E. S.

8. "But know, ye cannot fright my soul; for it is based upon a foundation stronger than the adamant *rock*."

-D. F.

9. "God put that royal soul into a body as *royal*."

-H. O.

10. "An' better than that, I was steady and true,
An' put my good resolutions *through*."

-D. F.

“Practice, Practice, Practice.”

CHAPTER XV

Exercises for Review Practice

1. “*Blaze* with your serried columns!”
H.F.

Note. — This expresses challenge.

2. “Do you refuse me *justice*?”
H.F.

3. “Give me my *rights*, I *claim* them.”
H.F. Rep.

4. “By this time to-morrow thou shalt have *France*, or I, thy
head.”
D.F. H.O.

5. “*They* cannot understand your heart.”
H.S.

6. “My thoughts go back to the *old home*.”
H.B.

7. “Thou, coward, crawl like a *worm*.”
D.F.

8. “He shall be likened unto a foolish man who built his house
upon the *sand*.”
D.O.

9. “Away with such *follies*!”
D.S.o.

10. “These ideas are the relics of *barbarism*.”
D.B.

Note. — Here the idea of inferiority places the gesture on D.,
while remoteness of time places it on B.

Prone Hand

20. "We wonder what city the pathway of glory,
That broadens the way to the limitless west,
Leads *up to*."
-E.O.p. Rep. Rep.

Note.—The hand is drawn up across the body, then passes slowly on the line of gesture, picturing the path of light.

21. "And I saw him at St. Helena, with his hands behind him,
gazing out upon a sad and *solemn sea*."
-H.H.O.p. Rep. Rep.

22. "The bordering turf was *green* with May."
D.O.p.

23. "In teaching me the way *to live*,
E.O.
It taught me how *to die*."
Descending. p.

Supine Hand

24. "Lift her up *tenderly*."
H.O.s.
25. "*Support* the strong and *protect* the weak."
H.O.s. H.O.p.
26. "Our hearts, our hopes, are all *with thee*."
H.F.s.
27. "Nay I *beseech* you, sir, be not out with me."
H.F.s.
28. "Our faith *triumphant* o'er our fears."
H.O.s.

Note.—In the last example the gesture is simply an upward wave of the hand. The action is that of support.

29. "His genius *dominates* and *controls*."
H.O.s. Imp. Imp. Imp.
30. "I shall be *frank* with you."
H.F.s.
31. "*Behold*, how great a matter a little fire kindleth."
Bo.H.O.s.

Vertical Hand

32. "*Avaunt!* and quit my *sight*."
H.F.v. Rep.
33. "I am athirst for *God*, the *living God*."
E.F. E.F.v.
34. "I have taken an *oath*."
E.F.v.
35. "I *warn you*, come not near."
E.F.v.
36. "The eager sun rushed *forth* to kiss away the bashful blush
of *morning*."
E.F. E.F.v.-E.O.v.

Palm Inward

37. "My *happy heart* with rapture swells."
H.F.n.
38. "In the silence of the night,
How we shiver with *affright*."
H.F.n.
- Note.* — The hand is close to the body and lifted near the neck.
39. "I feel once more the *impulse* of a *man*."
H.F.n. H.O.
40. "When all are *selfish*, the sage is no better than the fool,
D.F.n.
and only rather more dangerous."

Palm Outward

41. "Put *down* the unworthy feeling."
D.S.o.
42. "Heaven has no rage like love to *hatred* turned."
D.S.o.
43. "Nothing is more *deplorable* than a gesture without a motive."
D.S.o.
44. "The motive is *unworthy*."
D.S.o.

45. "Never hung poison on a *fouler toad*."
D.S.o.

Note. — The gestures in which the hand is turned outward, usually have a dramatic element in them combined with that of reference.

46. "I hate the *idle pleasures* of the day!"
D.S.o.

"Let grace and earnestness wait on beauty."

CHAPTER XVI

Alternate Gestures

WHEN gestures are made with both hands, but successively, they are said to be alternate. By careful observation it will be noticed that many of the activities of life require actions that are made with both hands used successively. We often sustain the gesture of one hand by some movement of the other in complex description, and very often in dramatic passages. While one hand is appealing for attention, the other may show the cause of interest or agitation. Hamlet, standing by a grave, holds a skull in one hand, while with the other he emphasizes his speech. The jeweler holds a watch in the left hand, while with his right he handles the tools with which he does his work. In such cases the alternate gestures become easy enough, but when there is nothing to hold, when unassisted the orator stands before an audience and all is imaginary, the task is more difficult.

Laws

LAW I.—*Alternate gestures are used whenever the time is too short for the moving hand to make a good transition.*



A WONDERFUL STORY.

A Lesson in Listening.

1170

1. "Now on the far-off sea some *ships* appear.
Let us hail them." H.O.I.
H.F.
2. "I? I a *slave*? When Ingomar *shall fall*,
H.F. D.S.
Unconquered will he mount *among the gods.*"
E.O.
3. "Shall we look to the *past* for light on the *future*?"
H.B. H.F.
4. "What's past is *past*; there is a *future* left to all men."
D.B. H.F.
5. "Too often the *guide posts* of one age become the *hitching*
posts of the next." H.F.I. H.B.

LAW II.—*Often when dramatic and oratorical gestures are combined, one hand takes the descriptive work, or the appeal or invocation, while the other portrays the emotions.*

1. "I pray *thee*, God, that I may be beautiful *within*."
E.F. H.F.n.
2. "Back into the chamber turning,
H.S.
All my *soul* within me burning."
H.F.n.
3. "I sometimes have thoughts in my loneliest hours,
That lie on my *heart* like the dew on the *flowers*."
H.F.n. D.O.p.
4. "Peace, break *thee off*; look where it *comes* again."
H.F.p. H.O.I.

LAW III.—*In energetic passages, while one hand sustains or holds a strong idea, the auxiliary action is taken by the idle hand.*

1. "We are working for an *end*, and no *little thing* shall keep us from *success*."

2. "The furious storm with its black rolling clouds cast a shadow on every heart ere it swept rumbling over the hills."

Note.—The right hand takes the first and last gestures, while the subordinate gesture is taken with the left. The right hand goes on with its work regardless of the slight motion of the left.

3. "A thing of beauty is a joy forever,
Its loveliness *increases*; it will never
H.O.
Pass into *nothingness*."
D.S.

LAW IV.—*Alternate gestures may be introduced at times for variety and artistic effect.*

- I. "Stand here by my *side* and turn, I pray, on the *lake below*
thy gentle eyes." H.S. D.O.p.

2. "To weave a garland for the rose,
And think thus crown'd 'twould *lovelier be*,
Were far less vain than to suppose
That silks and gems add grace to thee."

Note.— The body is turned toward an imaginary flower on the first gesture and comes back on the last. This action often accompanies alternate gestures; or rather, these gestures grow out of the larger action of the body.

"The observations of the artist must be as minute as those of the scientist."

CHAPTER XVII

Special Motions and Positions

IN addition to the dramatic positions and gestures already given, there are many small motions and some positions which elude classification, but are quite important in expression. They add much to the dramatic spirit and life of both oratory and acting. Most of these will be easily understood. All have a philosophical basis, and students may use them with confidence. It must be remembered that while this book does not teach a theory or give discussions, yet the student is urged to trace, so far as possible, expression of face or body, and seek to understand its cause. The study of gesture is an endless one; and the observation of every little motion is as interesting as any other science. Rich reward will be found along the way. The reading of books on action will help, but the greatest and best book, the book of nature, is open before us all. It is wise to study there carefully and persistently.

Many of the positions suggested by the following examples cannot well be taken by the student while standing. The student's own taste will have to be exercised to know which ones should be practiced while sitting.

Life Study

1. Let half of the members of a class be invited to the platform to look at some interesting object. No two would take the same attitude, nor express pleasure in the same way. Something of the individuality of each student would reveal itself. Now let another group of students be asked to take the platform and give as far as possible by imitation, the attitudes and expressions of the first group.

2. With the class acting as critics, let each student represent some character found in real life, presenting the peculiarities of walk and posture, and the little characteristic motions. This practice may serve as the first step in good impersonation.

Special Actions of the Hand

1. When the hand is placed on the forehead, *thought* is indicated.

"It must be so, Plato; thou reasonest well."

2. When the hand supports the cheek, *tenderness* is indicated.

"I like to dream of our friendship."

3. The hand upon the brow signifies *perception*.

"I can see the whole matter now."

4. *Weeping* is indicated by pressing the hand upon the eyes.

5. The hand over the mouth indicates *energetic thinking*.

"We must study this out ; we will."

6. The hand pressed upon the temple signifies *distressing thought*.

"This thought will drive me mad."

7. In *suppressed fear* the hand seeks the neck under the chin.

"I have no fear, I am quite calm."

8. *Strangling* or *stifling* is indicated by grasping the throat.

9. When the hand rests on the top of the head, *serious thought* is indicated.

"What is my duty to my God, my neighbors, and myself?"

10. When the hand is thrown upon the back of the neck, *agony* is expressed.

"O God, my child, my child !"

11. Beating any part of the body, signifies *violent excitement*.

"Salvator, Salvator, it's the race of your life !"

12. Hands behind the body, lightly clasped, gives us *abandon*.

"I can easily yield to such enchantment."

13. An outward wave of the hand carrying it to the zenith, indicates *exultation*.

"Victory is ours, victory !"

14. The hand up, palm out, expresses *inquiry* and *attracted attention*.

"What sights are these?"

15. A downward stroke from E. to D. signifies *affirmation* or *conclusion*.

"My voice is still for war."

16. The hand thrown out horizontally, signifies *denial*. When this is made downward it rejects that which *oppresses*; when it is made H. or E., it *throws off trifles*.

(a) "The gentleman is mistaken."

(b) "This is all nonsense."

17. Moving the hand horizontally back and forth, palm down, signifies *impatient denial*.

18. The same motion, with palm up, signifies *distribution*.

19. The hand descending slowly from above, signifies *regret* and *hopelessness*.

"This can easily *be done* — but no, there is no hope, *for me*."
E.O. D.

20. *Grasping* and *crushing* are indicated by closing the hand.

21. The hands clasped indicate *deep feeling*.

22. Wringing the hands signifies *suffering*:

"A poor old king, with sorrow for my crown."

23. Pulling fingers signifies *impatience*.

"Say ma' — say, can't I go?"

24. The arms folded on the chest indicate *composure*.

Special Motions and Affectations

The dangers of affectation are so great that another warning here may not be out of place. It must be remembered that every gesture is supposed to express some thought or emotion already in activity. In making use of the gestures taught through the examples above, there must always be energy and emotion sufficient to warrant the actions. The entire body must respond, or the audience will feel a lack of sincerity and earnestness on the part of the speaker. It is not enough to say "practice each example many, many times"; practice with the entire nature submerged in the sentiment or situation involved in the example.

"Corinne was so well acquainted with antique paintings and sculpture, that her positions were so many studies for the votaries of art."

CHAPTER XVIII .

Attitudes

AN oration, a play, a declamation, or even a conversation is more than the expression of thought and emotion. A gréat speech, apart from its direct moral purpose, is a work of art—a painting in which every gesture is a line, every word a color. It is an art gallery in which every posture is a statue. Public speaking is, in its last analysis, the art of arts. There is a wide difference between a crude harangue and the polished speech of a real orator.

There is no way of expressing the great difference between the wigwam of a savage and the home of a civilized man. One is a work of necessity; the other is necessity adorned by *art*. So there is in the higher types of oratory an element which nature never gave—something pleasing and powerful, which grows out of study and practice.

No man was ever born an orator. All who have won laurels from the fickle but generous public, have done



A LABOR OF LOVE.

A Study in the Expression of the Hands.

W 201

so by the aid of art. Study, practice, persistent effort—these make the orator.

On the other hand, art cannot make a granite column out of sandstone. To make a speaking statue requires not only a skillful hand, but a block of pure material. The art of elocution can perform wonders, but not impossibilities. Given in crude form, a tender heart, a strong brain, a good imagination, a resolute will—the electric touch of art can call forth the most magnificent handiwork of God—an expressive man.

In oratory as in all other departments of human activity there is a point where nature stops and art begins. Each has its place. Nature must not, and indeed cannot, oppose art; art must not violate nature. Nothing is artistic which violates natural law.

These few words are full of warning for the student. He must be artistic, but not artificial. He must make his art the handmaid of nature, not the usurper or destroyer of all the native excellence that comes first-hand from the Creator.

It is the province of art to see that all attitudes assumed by the orator add something to his power. A sentiment is most powerful when we see it grandly embodied. The orator's influence is largely determined by the intensity of his life and by the form in which his passions manifest themselves to others. Written thoughts are powerful, but the writer's pen cannot sway a people as the orator can. To live a great thought before an audience, to make the timid see a great courage, to

make the passive feel a mighty emotion as revealed by the thoroughly animate personality, is the privilege of the public speaker.

What has been said here about art seemed necessary. So many public speakers, endowed with emotional life, try to storm the gates of influence with their untrained impulses. It seemed wise, therefore, to call the attention to the fact that noble impulses can be expressed in beautiful form and so be made more effective.

All the dramatic positions have been given in previous chapters. The student must now learn how to pass from a passive state into one of extreme excitement, to embody for a moment a great passion, and then return to a state of rest again, without annoying an audience. A taste for the highest form of embodiment can best be learned by the study of classic art.

The student must train the eye to an appreciation of form. He must understand beauty, strength, and passion as they are expressed by the best artists. He must understand the value and appeal of pictures, or he will never know how important it is to keep the man on the platform out of the grotesque positions some speakers assume.

Attitude and Literary Material

Attitude and gesture are ever dependent on the material of a speech. If the lines embody nothing, the best-trained reader or speaker will be powerless. An oration should be full of truth, warmth, vital force;

it may contain fun and comic bits ; but it must be a work of art as well. Every memory of it, every inspiration born of it, should be connected with the time, the place, the man. The speaking attitude, the flashing eye, the uplifted hand, the heaving chest, the burning words, are the instruments by which the great orator impresses his thoughts upon his hearers. Indifferent material cannot be impressed by the best speaker. In a good production, the whole train of thought is living there before you, not a cold, dead thing, but an embodied, living reality. This you cannot forget. To hear, to see a really good orator or actor, is an event ; to hear a poor one is a punishment. A man on the platform who lives less than we do, is insipid and uninteresting to us.

Principles

- I. Attitudes are dramatic, expressive of emotion.
- II. Dramatic actions terminate in attitudes.
- III. Dramatic attitudes coming at the end of climacteric passages are held during applause.
- IV. Do not "strike an attitude," but let the action develop into the desired position without a jar.
- V. The deeper the emotion, the stronger the attitude.
- VI. Attitudes must not be dropped, but the energy which creates them should sustain the position of the speaker.

Note. — A careless bearing after some great dramatic movement in a speech is very disappointing to an audience.

Warnings

Do not be grotesque. See that all is in proportion and in harmony. Do not use a strong gesture of the hand while the knees are weak. Especial care should be taken not to spoil the effect of a good position in passing to the next. Guard against awkwardness in transition.

Sentences

Note. — Assume proper attitude while using the sentences below.

1. "Be that word our sign of *parting*, bird or friend, I shrieked,
upstarting." E.S.v.
2. "To thy *knees* and crawl for pardon."
D.F.I.
3. "*Avaunt!* My name is Richelieu! I defy thee!"
H.F.v.
4. "Justice is satisfied and Rome is *free*."
E. (Above the head.)
5. "You owe me no *thanks*. In defending you, it is my *honor*
that I defend." H.F.v. H.O.

Studies

- (1) Quarrel scene between Brutus and Cassius. Shakespeare's "*Julius Caesar*," Act IV, Scene 3.
- (2) Court scene. Shakespeare's "*Merchant of Venice*," Act V.

Life Study

The larger part of impersonation is involved in the study of attitudes. Of course, the peculiarities of voice and gestures must be learned, but these are absolutely

inseparable from the attitudes. Each student in a class should be required to impersonate a number of different characters, especial emphasis being given to the higher types. The comic types may be introduced, but when this is done, considerable discrimination and taste will be necessary.

The student must guard against a waste of time in the study of characters that are not really interesting, and types that could not be presented upon the stage.

Character Scrapbook

A scrapbook of character pictures could be arranged by the student in such a way as to make his progress more rapid and his impersonations of greater value. The leading magazines are constantly printing character pictures, done by the leading artists. These could be cut out and arranged under appropriate heads in a scrapbook so as to become a classified list of types: a department devoted to old men; one to old women; another to children; one on simple characters; another on affected ones. These carefully studied would make a clearer impression upon the mind than reading about similar characters could possibly do.

PICTURE STUDY. — pp. 10 (a), 26 (a), 36 (a), 44 (a), 76 (a), 84 (a), 122 (a), and Frontispiece.

"Suit the action to the word, the word to the action."

CHAPTER XIX

Judgment in Gesture

THE amateur and the professional are easily distinguished. When they use the same action there is a difference in execution so marked that all can see and feel it. The action of the amateur is hasty, and nervous, and characterless. His gestures are not timed, do not begin where they should, nor do they end on the right word. The artist glides from one position to another, easily and grandly. There is no blundering, no meaningless motion, no hesitancy, no inappropriateness, no artificiality; the transitions from rest to strong activity are unnoticed; the hearers are lifted smoothly, but with power, and are easily brought back from the ecstatic delights of some grand climax. The artist walks the stage with judgment; he regulates his steps, stops at the right time and in the right place. His whole bearing and his actions are pleasing and effective.

In oratorical, and particularly in dramatic gestures, we need the exercise of taste. Taste is educated judgment. One passion blends with another: one action is modified by another. Gestures are not controlled by rules as definite as the laws of mathematics. In some

the motion is slow and easy ; in others, slow and strong ; again, in others it is swift and light ; while at times it is swift and strong. How is the student to know ? He must exercise judgment. We can give a few rules, but the best one of all is the motto at the head of this chapter.

The student will find most difficulty in regarding the rules for *speed* and *distance*.

Rules for Velocity and Distance

VELOCITY. — Mathematical appropriateness must be determined by the mass to be moved and the moving power.

- (a) "Toss your cares to the *winds*."
H.S.
- (b) "We know it is a great temptation, but push it *aside*."
D.S.
- (c) "See yon humming *bird*, how he *darts* away."
H.O.I. H.O.-H.S.
- (d) "Yon eagle's flight is calm."

DISTANCE. — The distance of an object is indicated to the eye by the length of preparation and the speed of gesture.

- (a) "The train went thundering by us."
- (b) "The train moves swiftly across the prairies."
- (c) "The flames went leaping higher, higher, higher."

All the gestures can be made with many degrees of intensity. E. does not always mean as high as one can reach. A cultured reader will use the same action that

appears grotesque when used by an amateur, but he does it with such modifications of force and extent that unity will result.

We leave the student to apply judgment in the measure with which he has been endowed. Each class of gestures should be tried with several degrees of force. Much good can result from this drill. The ability to proportion the action—to weigh the passions and give each one its proper importance—is to be coveted; it marks a fine organism, a sensitiveness that every orator should possess. The absence of the ability thus to discriminate in the use of both gesture and voice results in monotony and ranting. The preacher who announces a hymn in the same tone that he uses in the impassioned parts of his sermon, will soon weary his hearers. "Suit the action to the word, and the word to the action."

Stage "Business"

Much judgment and good taste are required in determining just how far the orator or elocutionist may approach the art of the actor. If circumstances require it, the actor sits, lies down, rolls on the stage, perhaps; but the best readers and entertainers avoid any action which might be regarded as extravagant. An orator never sits in a chair to illustrate a situation; he never moves the furniture to illustrate a scene—he is supposed to address the imagination. But he has a right to demand the setting for his platform which will best

THE LAST HOPE.



THE LAST HOPE.

Note the Weakness of the Hand and the Effect secured through that Weakness.

The diagrams illustrate the arrangement of particles in three states of matter:

- Solid:** Particles are closely packed in a regular, repeating pattern.
- Liquid:** Particles are closely packed but arranged in a disordered, irregular pattern.
- Gas:** Particles are widely spaced and arranged in a completely random, disordered pattern.

suit his oration. A great barnlike stage would defeat the finest effort. A parlor scene is usually the best. In the smallest village some good pieces of furniture can be secured to decorate a stage for a public entertainment or lecture.

Kneeling

When an actor kneels on the stage, the knee nearest the audience is the one which approaches or touches the floor. The toe is not doubled under the leg, but is thrown back. In presenting a scene where kneeling is required, it would be ridiculous for the actor to omit it. It would be quite as ridiculous for a declaimer to introduce such an action, and an orator will never so far forget himself.

Sitting

When reading to friends from a book, it is best to sit, unless the company is a large one. A few good public readers have tried to read sitting before large audiences. They have usually failed.

In an impersonation a chair may be used for variety, but such liberty is usually dangerous: an orator cannot afford to sit even in telling a story, unless he wishes to depart from the serious purpose of oratory.

Vulgar Characters

The common walks of life furnish excellent character studies. Often in impersonating these, some vulgar habit attracts the attention, and is in reality a good

dramatic point. If imitated too closely, however, it becomes a vulgarism in art, and the audience thinks no longer of the character, but of the habit, and is annoyed.

We find in all characters something important and necessary to them, and to reproduce this something is to succeed in impersonation. "Individualize."

Manuscript

If a speaker is to use manuscript, he should hold it in his hands or lay it on a pedestal or desk high enough to enable him to see the lines without stooping or even bending the neck. Any cramping of the throat is injurious. No one who is anxious to move an audience, or to accomplish the highest purpose by speech, will use a manuscript, but will address his people face to face.

"It is better to go by rule than by chance."

CHAPTER XX

General Rules and Suggestions

IN the following rules the author intends to sum up what the student has already learned — to condense the chapters into sentences. A few rules on grace will be added. The student need not fear that these rules will cramp him or rob him of individuality. They simply state the conditions under which individuality may be most effective and useful.

Note to Teachers. — As each positive rule is given, some student may be called upon to illustrate it before the class.

Rules and Suggestions

1. Always face the audience.
2. A speaker should never put his hands in his pockets except in impersonation.
3. Nervousness should never be displayed by toying with articles of dress, or by constantly shifting the feet.
4. Do not emphasize a thought by nodding the head. This is weak and must be avoided.
5. Avoid all mannerisms and habits likely to attract the attention from your subject to yourself.

6. Never allow the feet to be equally far forward, either while standing or sitting.

7. The toes should not point in the same direction.

8. In sitting, allow the knees neither to touch nor to spread widely apart.

9. Never stand so as to give the impression of weak knees.

10. In approaching a person or an object, the last step should be taken with the foot "up the stage," or farthest from the audience.

11. When you step forward, go directly front; if you wish to go to the side, turn the body at an easy angle, and then move directly to the point on the stage which you wish to reach.

12. Do not make too many gestures with one hand; but balance the action of one by gestures with the other.

13. Never change position during a pause. It attracts attention from your thought, and shows the speaker's lack of self-control.

14. Always rise from a sitting position by supporting the entire weight upon the retired foot. As the body is inclined back of this foot, the center of gravity must, in the act of rising, be swayed forward so as to correspond with the position of the retired foot.

15. In the act of sitting, stand square in front of the chair, with the back toward it, so as to avoid any side-ling motion as the body descends. The weight should be upon one foot only, and that the retired foot. The

body, in the act of descending, should be supported by the limb nearest the chair, the knee bending, but still sustaining the weight until the sitting posture has been nearly reached. A sudden dropping may thus be avoided.

16. In all your actions, avoid monotony.

17. In going up or down a stair, hold the body erect and do not hasten. In going up, lift the body firmly, step by step; in descending, be quite as firm.

The Speaker's Appearance

What disappointment would fill the heart of a large majority of speakers if they could see themselves on the platform! Men do not know how they appear, yet they should want to know.

The grotesque attitudes and meaningless actions which often accompany the delivery of good matter, rob a speech of half its power. From the time a man steps upon the platform the audience has a right to see his face. He must not look at the floor; he must not turn his side to the front, but walk the stage in angles; he must not make a gesture across his body or before his face; he must not talk to the walls, but to his hearers,—in fact, he must be a *gentleman*.

Nervousness

A man should never attempt to speak until he can stand still. Note well the following advice: Stand before your audience, complete master of yourself.

Keep your hands at your sides until you need them for a gesture. Your handkerchief should be in your pocket and not in your hands ; if you have occasion to use it, do so while you are speaking — on no account pause for such a reason. It should be returned to the pocket and allowed to remain there. A nervous speaker has been known to go through the process of taking out his handkerchief, using and returning it to his pocket twenty-two times in one speech. Your watch chain should either be left at home or receive none of your attention. Never lean on a desk nor touch the furniture of the stage to move it. If you feel nervous, stand still and no one will know it. Mannerisms grow out of nervousness, and should be avoided. Never cross the legs on the platform, nor present the sole of the shoe to the audience. Neither hands nor feet should be in constant motion. If you desire to button your coat, do so ; if not, leave it unbuttoned, and do not change your mind about the matter after you get upon the platform. If you need to time yourself, have your watch in your hand when you come out, lay it down, and do not move or touch it again until you have finished. Do not play with anything.

The few things suggested will call to mind many others. We leave the student to observe the effect the things we have mentioned have upon a speaker, to note others, and to discover his own faults.

Shall we Bow?

A preacher never bows to an audience. A lecturer should do so at the end of a speech, but rarely at the beginning, unless he is celebrated, and the audience greets him warmly. On retiring he may bow to the front and both sides, but only when he is very popular, and can see this by the demonstrations of his audience.

An elocutionist, coming before an audience to read or recite, may or may not bow, as he pleases; he should bow modestly, however, as he leaves the platform. Never bow so low as to hide the face from the audience, or so quickly as to appear flippant.

Finally, before an audience, be sincere, be honest, be earnest, be on fire, and your fire will warm the great heart of humanity.

U of M

*"By necessity, by proclivity, and by delight
we quote."*

CHAPTER XXI

Quotations

THE orator needs a full list of short quotations, and he must have them at ready call. They are a nectar at the feast of eloquence. Not only should they be short, but appropriate. We give in the following chapters a list of quotations to which the student may add others. However, he must exercise judgment in his selections.

There are various opinions as to the propriety and advisability of quoting. One says: "To copy beauties forfeits all pretense to fame;—to copy faults is want of sense," and "Quotation, like much better things, has its abuses. One may quote till one compiles." Another says: "The wisdom of the wise, and the experience of ages, may be preserved by quotation." "A great man quotes bravely, and will not draw on his invention when his memory serves him with a word as good." Emerson says: "Next to the originator of a good sentence is the first quoter of it. We are as much informed of a writer's genius by what he selects as by what he originates." He also says: "All minds quote." It is therefore wise for us to take this hint, "Genius borrows nobly."

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In making selections we have had to keep in mind the purpose of our text, and give such selections as can be used in exercises. Long extracts from classic orations could have been added to the text, but the author took it for granted that the student would be studying these as a part of his general and literary education.

"When quoting, quote the best."

CHAPTER XXII

Quotations from the Bible

1. Be of good courage, and he shall strengthen *your heart*, all ye that hope *in the Lord*.
E.O.Bo. H.F.
2. Blessed is he whose transgression is *forgiven*, whose sin is *covered*.
D.S.p. D.O.
3. Oh that men would praise the Lord for his *goodness*, and for his wonderful works to the *children of men*.
H.O.Bo. E.O.
4. Wisdom is the *principal* thing; therefore *get* wisdom: and with all thy getting, get *understanding*.
H.O. C. D.F.
5. Take fast hold of *instruction*; let her *not go*: *keep her*; for she is thy *life*.
D.F. H.O. C. Rep.
6. But the path of the *just* is as the shining light, that shineth more and more unto the *perfect day*.
E.O. E.S.Bo.
7. Ponder all the *paths* of thy feet, and let all thy ways be *established*.
H.O. D.F.
8. For wisdom is better than *rubies*; and all the things that may be desired are not to be *compared to it*.
D.S. E.O.Bo.

9. Wisdom hath builded her *house*, she hath hewn out her seven
pillars. H.O.
H.O.
She hath killed her *beasts*; she hath mingled her *wine*; she
H.O. H.O.I.
hath also furnished her *table*.
H.O.p.
She hath sent forth her *maidens*: she crieth upon the *highest*
places of the city. -H.O. E.O.
10. The fear of the Lord is the beginning of *wisdom*; and the
knowledge of the *holy* is *understanding*. H.O.
E.O. D.O.
11. A wise son maketh a *glad father*: but a foolish son is the
heaviness of his *mother*. H.O.
H.-D.
12. Treasuries of wickedness profit *nothing*: but righteousness
delivereth from death. D.S.
H.O.
13. The rich man's wealth is his *strong city*; the destruction of
the poor is their *poverty*. H.O.
D.S.
14. The tongue of the just is as choice *silver*: the heart of the
wicked is little *worth*. H.O.
D.S.
15. A talebearer revealeth *secrets*: but he that is of a faithful
spirit *concealeth* the matter. H.O.
H.O.p.
16. He that walketh with *wise men* shall be wise: but a companion
of fools shall be *destroyed*. H.O.
D.S.
17. A soft answer turneth away *wrath*: but grievous words stir
up anger. H.S.o.
18. He that is slow to anger is better than the *mighty*; and he
that ruleth his *spirit*, than he that taketh a *city*. E.O.
C. H.O.
19. The slothful man saith, there is a lion *without*, I shall be slain
in the streets. H.O.v.

20. Seest thou a man diligent in his business? he shall stand
before kings; he shall not stand before *mean men*.
 H.O. D.S.

21. He that turneth away his ear from hearing the law, even his
prayer shall be *abomination*.
 E.O. D.S.o.

22. And beside this, giving all *diligence*, add to your faith *virtue*;
 H.F. H.F.I.
 and to virtue *knowledge*; and to knowledge *temperance*; and to
 H.F.I. H.F.C.
 temperance *patience*; and to patience *godliness*; and to godliness
 H.F.p. E.O.
brotherly kindness; and to brotherly kindness *charity*.
 D.O.Bo. E.O.

23. Let us lay aside every weight, and the *sin* which doth so
 -D.So.
 easily beset us, and let us run with patience the race that is set
before us, looking unto *Jesus*, the author and the finisher of our *faith*.
 H.O. E.O. E.-D.

“They spoke wisely and well.”

CHAPTER XXIII

Quotations from the Latin

Classic Authors

1. Control your *passion*, or it will control *you*.
H.F.C. D.F.
2. Even virtue is fairer when it appears in a beautiful *person*.
-H.O.
3. Poverty wants *much*; but avarice *everything*.
H.O. H.S.Bo.
4. He believed that he was born, not for *himself*, but for the
whole world.
H.O.Bo. H.F.n.
5. Setting *raillery aside*, let us attend to *serious matters*.
D.S. H.F.
6. The mind conscious of *innocence* despises false *reports*.
E.O. D.S.o.
7. Do not care how *many*, but *whom*, you please.
H.S. H.F.I.
8. Nothing is more annoying than a *low man* raised to a high
position.
H.O. D.S.
9. In a moment the sea is convulsed, and on the same day
vessels are *swallowed up* where they lately sported on the *waves*.
H.O. H.F.-H.O.
10. Be *firm* or *mild* as the occasion may *require*.
H.F.C. H.F.-H.O.p. H.O.s.
11. We measure great men by their *character*, not by their
success.
H.S. H.O.

12. Other men's sins are before our *eyes*; our own behind our
backs.
H.B. H.F.v.
13. He is most *powerful*, who has *himself* in his power.
H.O. C.
14. The coming years bring many advantages with them;
retiring they *take away* many.
H.B.
15. Be this thy brazen *bulwark*, to keep a clear *conscience*, and
never turn pale with *guilt*.
D.O. H.F. E.O.
16. Live with *men* as if *God* saw you; converse with *God* as if
men heard *you*.
H.O. H.O.Bo. E.O. Rep.
17. The circumstances of others seem *good* to us, while ours
seem *good* to *others*.
Rep. H.S. H.O.
18. The more corrupt the *state*, the *more laws*.
D.S. D.O.Bo.
19. Remember to be *calm* in adversity.
H.F.p.
20. Courage leads to *heaven*; fear, to *death*.
E.F. D.S.
21. Fortune favors the *brave*.
E.O.
22. Envy assails the *noblest*; the winds howl around the highest
peaks.
E.F.-E.O.I. E.O.
23. There is nothing more *friendly* than a friend in *need*.
H.O. H.-D.

Proverbs

1. Truth gives *wings* to strength.
E.O.
2. The best of *things* are difficult to *get*.
E.O. E.-D.C.
3. I would wish *to be* rather than *to seem*.
H.O. H.S.o.

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LISTENING.
A Lesson in Attitude and Grouping.

WFOU

4. A pleasing countenance is a silent *recommendation*.
H.F.
5. The drop hollows the *stone* not by its force, but by the frequency of its *falling*.
D.O.I.
Rep.Rep.Rep.
6. Many will hate *you* if you love *yourself*.
D.F. H.F.n.
7. Bring nothing *base* to the temple.
D.S.
8. Not for *self* but for *country*.
H.F. H.O.Bo.
9. Everything unknown is taken for *magnificent*.
E.O.
10. It matters much whether you are really *good*, or only wish to *appear so*.
H.S. H.O.
11. Virtue alone is *invincible*.
H.O.-D.O.
12. Virtue is stronger than a *battering ram*.
H.O.C.
13. Virtue is the way of *life*.
E.O.
14. Virtue *survives* the grave.
H.-E.O.

Law Terms and Phrases

1. No man is bound to accuse himself except before *God*.
E.O.v.
2. *Outward acts* indicate the inward secrets.
H.O.Bo.
3. He who receives the *benefit* should also bear the *disadvantage*.
H.O. D.O.
4. When the proofs are present, what need is there of *words*?
D.S.o.
5. A right sometimes *sleeps*, but never *dies*.
H.F.p. H.-D.
6. Let justice be *done*, though the heavens should *fall*.
E.O. E.-D.

7. A *right* cannot arise from a *wrong*.
H.O. D.S.
8. Justice knows neither father nor *mother*; justice looks to
truth alone.
E.F. or E.O. H.S.
9. The law provides for the *future*; the judge, for the *past*.
E.F. H.B.
10. Reason is a ray of divine *light*.
E.O.
11. The king is given for the *kingdom*, not the kingdom for the
king.
H.S. H.O. Bo.

"Fine words! I wonder where you stole them."

CHAPTER XXIV

Quotations and Studies from Various Authors

Lowell

1. In a small chamber, friendless and unseen,
Toiled o'er his types one poor, unlearned *young man* ;
The place was dark, unfurnished, and *mean* ; H.O.
H.F.-H.S.
Yet there the freedom of a *race* began.
H.O.Bo.
2. O Truth! O Freedom! how are ye still born
In the rude *stable*, in the *manger* nursed!
H.S. D.O.I.
What humble hands unbar those gates of morn
Through which the splendors of the *New Day* burst!
E.O.Bo.
3. Then to side with Truth is noble when we share her wretched
crust,
D.O.
Ere her cause bring fame and profit, and 'tis *prosperous* to be
just. H.O.Bo.
4. Count me o'er earth's chosen *heroes*, —
H.F.-H.O.
They were souls that stood *alone*.
H.-D.
5. Turn those tracks toward *Past* or Future,
H.B.
That make *Plymouth Rock* sublime?

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6. New occasions teach new duties ; Time makes ancient good
uncouth :
D.S.
They must upward still, and onward, who would keep abreast of
Truth.
E.F.
7. Our country claims our fealty ; we *grant* it so ; but then,
D.O.
Before man made us *citizens*, great nature made us *men*.
H.O. E.O.
8. I have no dread of what
Is called for by the *instinct of mankind* ;
H.O.Bo.
Nor think I that God's world will fall apart
Because we tear a *parchment* more or less.
D.S.

STUDY

The First Snow Fall

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and burdock
Wore ermine too dear for an earl ;
And the poorest twig on the elm tree
Was ridged inch deep with pearl.

From sheds new roofed with Carrara
Came chanticleer's muffled crow ;
The stiff rails were softened to swan's down ;
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snow birds,
Like brown leaves whisking by.

QUOTATIONS AND STUDIES FROM VARIOUS AUTHORS III

I thought of a mound in sweet Auburn,
Where a little headstone stood ;
How the flakes were folding it gently,
As did robins the babes in the wood.

Up spoke our own little Mabel,
Saying, " Father, who makes it snow ? "
And I told of the good All-father,
Who cares for us here below.

Again I looked at the snow fall,
And I thought of the leaden sky,
That arched o'er our first great sorrow,
When that mound was heaped so high.

I remembered the gradual patience
That fell from the cloud like snow,
Flake by flake, healing and hiding
The scar of our deep-plunged woe.

And again to the child I whispered,
" The snow that husheth all, —
Darling, the merciful Father
Alone can make it fall."

Then, with eyes that saw not, I kissed her ;
And she, kissing back, could not know,
That *my* kiss was given to her sister,
Folded close under the deepening snow.

JAMES RUSSELL LOWELL.

Studies from Bryant

1. So live, that when thy summons comes to join
The innumerable caravan, that moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night

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- Scourged to his dungeon ; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one that wraps the drapery of his couch
About him, and lies down to pleasant dreams.
2. Truth, crushed to earth, shall rise again :
The eternal years of God are hers ;
But Error, wounded, writhes with pain,
And dies among his worshippers.
3. Stand here by my side, and turn, I pray,
On the lake below, thy gentle eyes ;
The clouds hang over it, heavy and gray,
And dark and silent the water lies ;
And out of that frozen mist the snow
In wavering flakes begins to flow ;
Flake after flake,
They sink in the dark and silent lake.
4. Yet grieve thou not, nor think thy youth is gone,
Nor deem that glorious season e'er could die.
Thy pleasant youth, a little while withdrawn,
Waits on the horizon of a brighter sky ;
Waits like the morn, that folds her wings and hides,
Till the slow stars bring back her dawning hour ;
Waits, like the vanish'd spring, that slumbering bides
Her own sweet time to waken bud and flower.
There shall he welcome thee, when thou shalt stand
On his bright morning hills, with smiles more sweet
Than when at first he took thee by the hand,
Through the fair earth to lead thy tender feet.
He shall bring back, but brighter, broader still,
Life's early glory to thine eyes again,
Shall clothe thy spirit with new strength, and fill
Thy leaping heart with warmer love than then.

Goldsmith

1. Where'er I roam, *whatever* realms to see,
H.S.
 My heart, untravel'd fondly turns to *thee*.
H.F.
2. And wiser he whose sympathetic mind
 Exults in all the good of all *mankind*.
H.S.Bo.
3. Press the bashful stranger to his food,
 And learn the luxury of doing *good*.
H.O.
4. Oh, then how blind to all that truth requires,
 Who think it freedom when a *part aspires*.
H.F.I. E.O.
5. Unpractic'd he to fawn, or seek for power
 By doctrines fashioned to the varying hour,
 For other aims his heart had learned to prize —
 More skilled to raise the *wretched* than to rise.
D.—H.O.
6. Truth from his lips prevailed with double sway,
 And fools who came to *scoff* remained to *pray*.
H.O.v. H.O.p.
7. Ye friends to truth, ye *statesmen* who survey
H.F.
 The rich man's joys increase, the poor's decay —
 'Tis yours to judge how *wide the limits* stand
H S. Bo.
 Between a splendid and a happy land.
8. If to the city sped — what waits him there ?
 To see those joys the sons of *pleasure* know,
H.O.
 Extorted from his fellow-creature's *woe*.
-D.O.

Studies from Milton

1. How often from the steep
Of echoing hill, or thicket, have we heard
Celestial voices, to the midnight air,
Sole, or responsive, each to other's note
Singing their great Creator !
2. Beauty is nature's coin, must not be hoarded.
If you let slip time, like a neglected rose
It withers on the stock with languished head.
3. Beauty is excelled by manly grace,
And wisdom, which alone is truly fair.
4. Beauty stands
In the admiration only of weak minds
Led captive ; cease to admire, and all her plumes
Fall flat and shrink into a trivial toy ;
At every sudden slighting quite abashed.
5. What honor that,
But tedious waste of time, to sit and hear
So many hollow compliments and lies,
Outlandish flatteries ?
6. He that has light within his own clear breast
May sit in the center, and enjoy bright day ;
But he that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun :
Himself is his own dungeon.
7. By thy kind pow'r and influencing care,
The various creatures live, and move, and are.
8. He seem'd
For dignity composed, and high exploit ;
But all was false and hollow.

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A BASHFUL MAN.
A Study of Eccentric Types.

QUOTATIONS AND STUDIES FROM VARIOUS AUTHORS 115

9. Man hath his daily work of body or mind
Appointed, which declares his dignity;
While other animals unactive range,
And of their doing God takes no account.

Tennyson

1. Morn, in the white wake of the morning *star*,
E.O.
Came furrowing all the orient into *gold*.
-H.F.-H.O.
2. Pray Heaven for a human *heart*,
E.O.
And let your selfish sorrow *go*.
D.S.
3. In the Spring a livelier iris changes on the burnished dove;
In the Spring a young man's fancy lightly turns to thoughts
of *love*.
H.O.
4. Many a night I saw the Pleiades, rising through the mellow
shade,
-H.O.-E.O.
Glitter like a swarm of fireflies tangled in a *silver braid*.
-E.F.-E.O.
5. Through the shadow of the globe we *sweep* into the younger
day:
H.F.
Better fifty years of *Europe* than a cycle of *Cathay*.
E.O. H.B.
6. Many an evening by the waters did we watch the stately ships,
And our spirits rush'd together at the touching of our lips.
7. As the husband is, the wife is: thou art mated with a *clown*,
H.S.
And the grossness of his nature will have weight to drag thee
down.
D.F.

116 QUOTATIONS AND STUDIES FROM VARIOUS AUTHORS

8. The splendor falls on castle *walls*,
H.O.p.
And snowy *summits* old in story ;
E O.
The long light *shakes across* the lakes,
H.S.-H.F.
And the wild cataract *leaps in glory*.
E.O. H.S.
9. Man is man, and master of his *fate*.
E.O.-D.O.

Studies from Lytton

1. Shame is not in the loss of other men's esteem, — it is the loss of our own.
2. My friends — we must confess it — amidst the humors and the follies, the vanities, deceits, and vices that play their part in the Great Comedy of life — it is our own fault if we do not find such natures, though rare and few, as redeem the rest, brightening the shadows that are flung from the form and body of the time with glimpses of the everlasting holiness of truth and love.
3. In the tale of human passion, in the past ages, there is something of interest even in the remoteness of the time. We love to feel within us the bond which unites the most distant eras — men, nations, customs, perish ; the affections are immortal ! — they are the sympathies which unite the ceaseless generations. The past lives again, when we look upon its emotions — it lives in our own ! That which was, ever is ! The magician's gift, that revives the dead — that animates the dust of forgotten graves, is not in the author's skill — it is in the heart of the reader !
4. See, my liege — see thro' plots and counterplots —
Thro' gain and loss — thro' glory and disgrace —
Along the plains, where passionate Discord rears
Eternal Babel — still the holy stream
Of human happiness glides on !
5. Oh, what glorious prophets of the future are youth and hope !

3. Hear how the birds, on every blooming spray,
With joyous music wake the *dawning day*.
H. F. - H. O.

118 QUOTATIONS AND STUDIES FROM VARIOUS AUTHORS

4. We think our fathers fools, so wise *we grow* ;
Our wiser *sons*, no doubt, will think *us so*.
H.O. H.S.
5. True, conscious Honor, is to feel no sin,
He's arm'd without that's innocent within ;
Be this thy *screen*, and this thy wall of *Brass*.
H.F. D.F.
6. Begone, ye critics, and restrain your *spite*.
D.S.
7. Nature and nature's laws lay hid in *night* —
H.F.p.
God said, "*Let Newton be!*" and all was *light*.
H.O. Bo.H.O.
8. Distrustful sense, with modest caution speaks ;
But rattling *nonsense* in *full volleys* breaks.
D.S. Bo.H.O.
9. Be *silent* always when you doubt your *sense* ;
H.F.p. H.F.-H.O.
And speak, though *sure*, with seeming diffidence.
H.D.

Studies

1. Those heads, as stomachs, are not sure the best,
Which nauseate all, and nothing can digest.
2. I lose my patience, and I own it too,
When works are censured, not as bad, but new.
3. Ah! ne'er so dire a thirst of glory boast,
Nor in the critic let the man be lost!
Good nature and good sense must ever join :
To err is human ; to forgive, divine.
4. Some have at first for wits, then poets passed,
Turn'd critics next, and proved plain fools at last.
5. But you with pleasure own your errors past,
And make each day a critic on the last.

6. Some ne'er advance a judgment of their own,
But catch the spreading fiction of the town.
7. Unblemish'd let me live, or die unknown ;
O grant an honest fame, or grant me none.
8. Honor and shame from no condition rise ;
Act well your part : there all the honor lies.
9. Behold the child, by nature's kindly law,
Pleased with a rattle, tickled with a straw ;
Some livelier plaything gives the youth delight,
A little louder, but as empty quite ; —
Scarfs, garters, gold, amuse his riper stage,
And beads and prayer-books are the toys of age,
Pleased with this bauble still, as that before,
Till tired, he sleeps, and life can charm no more.
10. Know then thyself, presume not God to scan :
The proper study of mankind is man.
11. Like leaves on trees the race of man is found,
Now green in youth, now withering on the ground :
Another race the following spring supplies ;
They fall successive, and successive rise.

Studies from Longfellow

1. The heart
Giveth grace unto *every* art.
Bo. H.O.
2. Thou, too, sail on, O ship of State !
Sail on, O Union, strong and great !
Humanity with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate !
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,

120 QUOTATIONS AND STUDIES FROM VARIOUS AUTHORS

Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope !

3. God sent his Singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.
4. Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.
And the night shall be filled with music,
And the cares that infest the day,
Shall fold their tent, like the Arabs,
And as silently steal away.
5. Trust no Future, howe'er pleasant ;
Let the dead Past bury its dead !
Act, — act in the living Present !
Heart within, and God o'erhead !
6. Somewhat back from the village street
Stands the old-fashioned country seat
Across its antique portico
Tall poplar trees their shadows throw ;
And from its station in the hall
An ancient timepiece says to all, —
“ Forever — never !
Never — forever ! ”
7. Never here, forever there,
Where all parting, pain, and care,
And death, and time shall disappear, —
Forever there, but never here !

The horologe of Eternity
Sayeth this incessantly, —
“Forever — never !
Never — forever !”

8. Were a star quenched on high,
For ages would its light,
Still traveling downward from the sky,
Shine on our mortal sight.
So when a great man dies,
For years beyond our ken,
The light he leaves behind him lies
Upon the paths of men.

Charles Mackey

1. Goodness is alone *immortal*;
E.O.
Evil was not made to *last*.
D.S.
2. Lo ! the world is *rich* in blessings.
Bo. H.O.
3. The more we *work* the more we *win*.
H.O. C.
4. Standing still is childish folly,
Going backward is a crime :
None should patiently endure
Any ill that he can cure ;
Onward ! keep the march of Time.
Onward ! while a wrong remains
To be conquer'd by the right :
While Oppression lifts a finger
To affront us with his might :
While an error clouds the reason
Of the universal heart,
Or a slave awaits his freedom,
Action is the wise man's part.

5. Old opinions, rags and tatters ;
Ye are worn ; — ah, quite threadbare !
We must cast you off forever : —
We are wiser than we were :
Never fitting, always cramping,
Letting in the wind and sleet,
Chilling us with rheums and agues,
Or inflaming us with heat.
We have found a mental raiment,
Purer, whiter, to put on.
Old opinions ! rags and tatters !
Get you gone ! Get you gone !
6. Men of thought ! be up and stirring
Night and day :
Sow the seed — withdraw the curtain —
Clear the way !
Men of action, aid and cheer them,
As ye may !
There's a fount about to stream,
There's a light about to beam,
There's a warmth about to glow,
There's a flower about to blow ;
There's a midnight blackness changing
Into gray ;
Men of thought and men of action,
Clear the way !
Lo ! a cloud's about to vanish
From the day ;
And a brazen wrong to crumble
Into clay.
Lo ! the Right's about to conquer,
Clear the way !
7. And many live, and are rank'd as mad,
And placed in the cold world's ban,
For sending their bright far-seeing souls
Three centuries in the van.

NOU

8. There's a good time coming, boys,
 A good time coming :
The pen shall supersede the sword,
And Right, not Might, shall be the lord
 In the good time coming.
Worth, not Birth, shall rule mankind,
 And be acknowledged stronger ;
The proper impulse has been given ; —
 Wait a little while longer.

*"These things are not judged of by their
number but by their weight."*

CHAPTER XXV

Miscellaneous Quotations and Studies

1. Applause is the spur of noble minds, the end and aim of
weak ones.
D.S. — C. C. COLTON.
2. Shall I ask the brave soldier who fights at my side
In the cause of *mankind*, if our *creeds* agree?
Bo. H.O. D.S. — MOORE.
3. Character is higher than *intellect*. . . . A great soul will
be strong *to live* as well as to think.
E.O. E.-D. — EMERSON.
4. Comparisons are *offensive*. — CERVANTES.
5. With one hand he put
A *penny* in the urn of poverty,
D.S.
And with the other took a *shilling out*.
H.S. — POLLARD.
6. I see the right, and I approve it, too,
Condemn the *wrong*, and yet the wrong pursue.
D.S.o. — OVID.
7. There is a higher *law* than the constitution.
E.O. — SEWARD.
8. We may live without poetry, music, and art;
We may live without conscience, and live without heart;
We may live without friends; we may live without books;
But civilized man cannot live without cooks.

He may live without books,—what is knowledge but grieving?
 He may live without hope,—what is hope but deceiving?
 He may live without love,—what is passion but pining?
 But where is the man that can live without dining?

—MEREDITH.

9. I have found you an argument, I am not obliged to find you an understanding. — SAMUEL JOHNSON.

10. The true grandeur of nations is in those qualities which constitute the true greatness of the individual. — SUMNER.

11. Man's inhumanity to man
 Makes countless thousands mourn. — BURNS.

12. When a man dies they who survive him ask what property he has left behind. The angel who bends over the dying man asks what good deeds he has sent before him. — KORAN.

13. What the superior man seeks is in himself ; what the small man seeks is in others.

14. To judge human character rightly, a man may sometimes have very small experience provided he has a very large heart.

—BULWER-LYTTON.

15. I hope I shall always possess firmness and virtue enough, to maintain, what I consider the most enviable of all titles, the character of an "Honest Man." — GEORGE WASHINGTON.

16. Labor to keep alive in your breast that little spark of celestial fire, called conscience. — GEORGE WASHINGTON.

17. It is in general more profitable to reckon up our defects than to boast of our attainments. — CARLYLE.

18. Our grand business is, not to *see* what lies dimly at a distance, but to *do* what lies clearly at hand. — CARLYLE.

19. Affection is the broadest basis of a good life.

—GEORGE ELIOT.

126 MISCELLANEOUS QUOTATIONS AND STUDIES

20. The reward of one duty is the power to fulfil another.
— GEORGE ELIOT.
21. Sweet are the roses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head. — SHAKESPEARE.
22. Be thou as chaste as ice, as pure as snow, thou shalt not
escape calumny. — SHAKESPEARE.
23. With malice towards none, with charity for all, with firmness
in the right, as God gives us to see the right. — LINCOLN.
24. Many men are mere warehouses of merchandise — the head,
the heart, are stuffed with goods. . . . There are apartments in
their souls which were once tenanted by taste, and love, and joy, and
worship, but they are all deserted now, and the rooms are filled with
earthy and material things. — H. W. BEECHER.
25. Trust men, and they will be true to you; treat them greatly,
and they will show themselves great. — EMERSON.
26. Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no Minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth, as wish can claim:
Despite those titles, power, and pelf,
The wretch, concentered all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonored, and unsung. — SCOTT.

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Mister Chairman!

Not all of us are, but any of us *may* some day be on the directorate of a bank, a railroad, or even of a trust. When the directors' meetings are formal a knowledge of parliamentary rules counts.

If the farmers of a county wish to get together to talk over a plan for road mending, *someone* has to be spokesman, and unless someone knows the simple rules of procedure at meetings "*nuthin's done!*"

Even if the school girls in Miss Brown's class wish to decide on some token to present to her when they go to the "dee-poh" to see her off on one of "Cook's Teachers' Tours," the meeting must have *some* semblance of order or else 't will be all talk and no token.

Did any young man ever cut any figure at political primary or village caucus if ignorant of the rules of order? Even the sewing circle and the young ladies' neighborhood literary guild and musical circle get into a dreadful tangle unless there is *some* pretense of observing the parliamentary amenities.

Who knows that he will *not* some day be on the board of managers of a baseball nine or pigskin eleven, or even on the greens committee of a golf club! Whatever the occasion, the waste of time is inevitable and the confusion endlessly discouraging if the proceedings are not conformed to the established rules of order.

And can any of us recall a single acquaintance who will *admit* being *ignorant* of the

simple rules governing the transaction of a deliberative body or even of a business meeting! Not one of us but would be ashamed to own up to total unfamiliarity with parliamentary rules. Yet there is not one in a hundred of us whose knowledge of the rules is not humiliatingly hazy. *Why?* Each rule is by itself simple enough. But "procedure" implies a sequence in the transactions, and this implies a beginning, and an ending with the intervening stages of progress, and what "*tangles the meeting all up*" is unfamiliarity with the proper relations to one another of the simple rules, the separate steps—each one simplicity itself.

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